

**For Reference**

---

**NOT TO BE TAKEN FROM THIS ROOM**



## For Reference

NOT TO BE TAKEN FROM THIS ROOM

Ex LIBRIS  
UNIVERSITATIS  
ALBERTAENSIS





Digitized by the Internet Archive  
in 2019 with funding from  
University of Alberta Libraries

<https://archive.org/details/Campbell1964>













THE UNIVERSITY OF ALBERTA

AN APPROACH TO THE INTERNAL STRUCTURE OF  
LEAVES OF GRASS

by

Donald A. Campbell

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE  
OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA







## UNIVERSITY OF ALBERTA

## FACULTY OF GRADUATE STUDIES

The primary intention of this dissertation is to present

a method of approach to the study of the structure of the

1872 edition. The undersigned certify that they have read, and

recommend to the Faculty of Graduate Studies for

acceptance, a thesis entitled Internal Structure of

Walt Whitman's Leaves of Grass, submitted by Donald A.

Campbell in partial fulfilment of the requirements for

the degree of Master of Arts.





ABSTRACT

The primary intention of this discussion is to present a method of approach to the study of the structure of the 1892 edition of Leaves of Grass, and to suggest that the constituent poems together form an artistic unity.

The indication is that Whitman created a synthetic poetic "cosmos", which is coherent and is founded upon consistently applied principles and laws. In Leaves of Grass, Whitman's world consists of an infinite number of linked identities, each of equal value. Connections are made between these identities by his use of the metaphor and symbol, and it is, perhaps, in the logic of his use of these devices that a key to the understanding of the structure can be found.





## TABLE OF CONTENTS

CHAPTER		PAGE
	INTRODUCTION .....	1
I.	THEORIES OF STRUCTURE .....	4
II.	METAPHYSICIAN AND POET .....	22
III.	STRUCTURE AND METAPHOR .....	27
IV.	THE FRAME AND THE CENTRE .....	33
V.	INTERNAL FORM .....	42
VI.	THE CLUSTERS .....	66
	FOOTNOTES .....	88
	BIBLIOGRAPHY .....	94





## INTRODUCTION

The primary intention of this study is to present a method of approach to the structure of Walt Whitman's Leaves of Grass, and to suggest that the constituent poems form a complete artistic unity.

Although many of the poems which together form the final edition of Leaves of Grass were published separately, each succeeding edition of the collected works was clearly regarded as a whole, both by the author and his contemporaries. Admittedly, however, at times Whitman does appear to have wavered in his overall view of Leaves of Grass. For example, on publication, Drum-Taps was initially considered as a separate book,<sup>1</sup> possibly as a successor to Leaves of Grass. Nevertheless, eventually all the poems came to be considered as part of the one final edition.

Whitman himself stated clearly that he considered the 1892 edition the definitive edition of Leaves of Grass.

As there are now several editions of L. of G., different texts and dates, I wish to say that I prefer and recommend this present one, complete, for future printing, if there should be any; a copy and fac-simile, indeed, of the text of these 438 pages. The subsequent adjusting interval which is so important to form'd and launch'd work, books especially, has pass'd; and waiting till fully after that, I have given (pages 423-438) my concluding words.<sup>2</sup>

There are several critics, however, who have shown a decided preference for specific editions other than the 1892 edition,





or who do not consider the final edition to be an example of Whitman's best work. R. H. Pearce, for example, shows a preference for editions prior to 1867:

Yet the editions of Leaves of Grass from 1867 on fail of the centrality and integrity of properly prophetic poetry--fail, I think, because the poet mistakenly assumes that poetry, when it is made to deal with the Universe at large, becomes prophecy. For all his revisions and manipulations of his text, for all his enlargement of his themes the later Whitman is but a visionary poet.<sup>3</sup>

Richard V. Chase carries the selective process even further than Pearce. Choosing "Song of Myself" as the example of the finest expression of Whitman's art:

I believe also that some readers will think I have concentrated too heavily on "Song of Myself" and granted it too much importance in the Whitman canon. My feeling is, simply, that "Song of Myself" is Whitman's greatest and richest work.<sup>4</sup>

While admitting that earlier editions do have their individual merits, the 1892 edition was chosen for this study on the basis that the poet himself considered it to be the definitive edition, and, in addition, for good or for ill, it is the most complete statement of Whitman's art as a poet.

The present essay's angle of approach to the structure of Leaves of Grass is from an internal analysis of Whitman's basic poetic method--his use of metaphor and symbol. An essentially aesthetic method of analysis was chosen, rather than, for example,





a psychological, or a comparative method of analysis, because investigation of the structure of Leaves of Grass by these methods of study has been remarkably thorough. Similarly, there has been considerable study of the external structure of Whitman's works. For this last reason several critical works are presented for consideration and comment. These are studies which are directly concerned either in whole or in part with the problem of the structure of Leaves of Grass.

The suggestion is, then, that the 1892 "deathbed" edition of Leaves of Grass is sufficiently organized to be worthy of an analysis of its total structure, and, furthermore, that Whitman does present the reader with a finely structured artistic "crystal" or literary "cathedral". The Danish scholar Frederik Schyberg evidently was convinced of the basic structural unity of Leaves of Grass, for he concludes the major critical section of his work Walt Whitman by quoting E. C. Stedman:

The poet Edmund Clarence Stedman, whose criticism Bliss Perry admits had done more for Whitman's case in America than the blind advertising of the prophets, wrote Burroughs after Whitman's death: "Before he died, in fact, he rose to synthesis, and his final arrangement of his life-book is as beautifully logical and interrelated as a cathedral."<sup>5</sup>





## CHAPTER I

### THEORIES OF STRUCTURE

Among the commentators on Leaves of Grass there is no complete agreement in the matter of the structural unity of Whitman's work. Gay Wilson Allen, for example, sees some poems as being consciously controlled and tightly organized, and others as loosely organized with control being unconscious and intuitive. Of "Song of Myself" Allen writes:

But the poet's identifications and metamorphoses obviously needed both flexibility and expansion in form and language. He could produce space empathy, for example, only by piling image on top of image in a seemingly endless procession. Thus the poem is long, loosely organized, and repetitive. The marvel is that it does have aesthetic unity and the effect of completion.<sup>1</sup>

Why does Allen marvel at the "aesthetic unity" of "Song of Myself"? Presumably because the poem does have a unity which he does not, or cannot, fully explain.

In apposition Allen accepts "The Sleepers" as an early example of the artist working under complete self control to manufacture a unified structure:

. . . closer inspection also reveals an order and structure indicating conscious planning, the kind of planning to be found henceforth in most of Whitman's longer poems. In fact, it is a turning point in his art, a turning to more conscious artistry--sometimes too self conscious.<sup>2</sup>

However, although Allen states that "The Sleepers" has a structure consciously contrived, he does not explain what he means by "structure", except to hint that a recognizable progression from 'A' to 'B' is observable:





Though "The Sleepers" begins as a vision of the sleepers of the world, leveled by slumber and their equality in nature, it becomes an analogy of the transmigratory journey of the soul from its embowered garden of spirit to the physical world and back again to reinvigorating sleep in the womb of time.<sup>3</sup>

Clearly the following of a linear progression is a method whereby unity may be achieved, but, in itself, such a method does not constitute a structure. Gay Wilson Allen undoubtedly considers "structure" to be an important element in poetry:

But whatever the strength and source of the poet's energy may be, a poem is a thing: it has size, shape, structure.<sup>4</sup>

He admits that after "Song of Myself" Whitman fitted together the parts of his poems "with painstaking care". In Walt Whitman As Man, Poet & Legend he considers the rhythmic, harmonic and rhetorical shape of the poems of Leaves of Grass. For example, in commenting on "Lilacs" he writes:

. . . it is precisely the music--verbal harmonies-- in combination with the symbolical imagery, the rhetoric and the modulation of sound that constitutes the originality, power and aesthetic poise of this poem.<sup>5</sup>

In observing the dynamic effects of the structural elements in "Out of the Cradle" Allen states:

As with "Out of the Cradle", though with greater skill and control, in "Lilacs" Whitman alternates the recitative and aria (speaking and singing lines). In both poems, too, he varies the music and the empathy producing space imagery by a syntactical device which he perfected after his first two editions. In "Out of the Cradle" this consists of an opening sentence of twenty two verses, in which subject and predicate are held in suspense



until the last three verses. The effect of this suspended predication is greatly magnified by an accompanying rhetorical device which he had used as early as "Song of Myself", the reiteration of the first phrase of the line (a kind of psychic rhyme), but used more effectively here.<sup>6</sup>

There has been an obvious progression in Allen's perception of Whitman since the publication of The Solitary Singer, and his earlier observation is included for purposes of comparison:

The empathy of "out of . . . , Over . . . , Down from . . . , out from . . . ," then the reiteration of "From . . . From . . ." is marvellously effective and suggestive. Even the long sentence, with its writhing syntax gives the reader a sense of covering uneven ground in the shadowy moonlight.<sup>7</sup>

Curiously enough, the idea in the sentence "Even . . . moonlight" is utilized in the later book where it undergoes a metamorphosis, and becomes a comment on "Lilacs".<sup>8</sup>

Several critics, besides Allen, have recognized the importance of the verse structure in Leaves of Grass. An earlier scholar, Bliss Perry, was responsible for some revealing statements on the verse structure of Leaves of Grass. He recognised the influence which the King James Bible wielded over Whitman, noting the parallel clause structure which is an important element in his poetry:

His own essential model, after all is said, was the rhythmical patterns of the English Bible. Here was precisely that natural stylistic variation between the "terrific", the "gentle", and the "inferior" parts so desired by William Blake . . . The parallelism which constituted the peculiar structural device of Hebrew poetry gave the English of the King James version a heightened rhythm without destroying





the flexibility and freedom natural to prose. In this strong, rolling music, this intense feeling, these concrete words expressing primal emotions in daring terms of bodily sensation, Whitman found the character for the book he wished to write.<sup>9</sup>

Of course, Whitman himself declares that the Bible was a primary influence on his writing; although the artist may be an unreliable source of information on matters of his own work, there seems little reason to doubt his word in this instance. In Backward Glances Whitman mentions having studied the Bible in his youth, (or so he implies):

Later, at intervals, summers and falls, I used to go off sometimes for a week at a stretch, down in the country or to Long Island's seashores--there, in the presence of outdoor influences, I went over thoroughly the Old and New Testaments . . . .<sup>10</sup>

Bliss Perry, like Emerson, also saw the structural relationship between passages from Leaves of Grass and the Bhagavad Gita, stating that Whitman read "Hindu and Persian poets in the best translations available"; and "made many notes, it is said, in his own copy of the Bhagavad Gita". Perry adds in a footnote:

Compare, for example, Whitman's well known use of the communal "I" with Krishna's speech in the ninth chapter of the Bhagavad Gita: "I (ego) who am present everywhere in divers forms. I am the immolation. I am the whole sacrificial rite. I am the libation offered to ancestors. I am the drug. I am the incantation. I am the sacrificial butter also. I am the fire. I am the incense. I am the father, the mother, the sustainer, the grandfather of the universe--the mystic doctrine, the purification, the syllable 'om!'" <sup>11</sup>

In their approach to Whitman's versification Allen and Perry reach some agreement, differing only slightly in emphasis. Allen





stresses the specifically musical qualities of the verses of Leaves of Grass, whereas Perry concerns himself equally with the literary and musical qualities. Perry takes note of the variety of metrical forms to be found in the poems, for example, he sees "memories and fragments of well known metrical forms":

"Downhearted doubters, dull and excluded" is a line of pure Anglo-Saxon four-stressed alliterative verse.<sup>12</sup>

However, he says that there is no standard metrical key to the rhythms of Whitman's verse:

Yet the rhythmical structure of Leaves of Grass is scarcely to be apprehended through the metrical analysis of single lines Whitman composed and in this respect, at least, he resembled the great masters of blank verse --with reference to the group, or paragraph of lines, and not merely to the single unit. If read aloud, page after page, the general rhythmic type makes itself felt. It is highly individual, and yet it is clearly related to other well recognized modes of impassioned literary expression.<sup>13</sup>

Most critics acknowledge Whitman's debt to music, some seeing music as a major influence on the rhythmic structure of his poems.<sup>14</sup> Perry states that Whitman himself mentioned that "more of his poems were actually inspired by music than he himself could remember".<sup>15</sup> In Walt Whitman as Man, Poet, and Legend Allen perhaps was influenced by Bliss Perry's remark to the effect that "he frequently compared his interweaving of lyric with descriptive passages to the alternating aria and recitative of an oratorio",<sup>16</sup> Commenting on "Out of the Cradle" and "Lilacs", for example, appears the same notion:



As with "Out of the Cradle", though with greater skill and contrast, in "Lilacs" Whitman alternates the recitative and aria (speaking and singing lines).<sup>17</sup>

Several scholars have adopted various themes, motifs and concepts to explain the structure of Leaves of Grass either in whole or in part.

Allen sees the "Long Journey" as an underlying motif constantly recurring in Whitman's poems:

In fact, the theme of life as journey, and of the evolution of man and the universe as a journey may well be called a major motif in Leaves of Grass.<sup>18</sup>

He identifies the principle of a "cosmic evolution", the continual process and constant state of change as a form of a journey. The "erotic poems" receive a similar treatment, and so do all the poems connected with time and space.<sup>19</sup> It would appear that the journey motif does occur again and again throughout Leaves of Grass; but of course it also occurs in any great work of literature which attempts to be comprehensive, and describes, or sets up, a dynamic rather than a static system. The Bible, for example, could well undergo a structural analysis, with the "journey motif" utilized as a unifying factor.

As previously indicated, the Bible has itself been used to shed light on the problems of the rhythmic patterns of Whitman's poetry. James Miller attacks those scholars who have exaggerated the similarity between Leaves of Grass and the Bible:





One metaphor that has been repeatedly applied to Leaves of Grass has occasionally been taken literally. Whitman once wrote, "The Great Construction of the New Bible not to be diverted from the principal object is the main life work--the three hundred and sixty five--it ought to be ready in 1859.

. . . . .  
But to say that the structure of Leaves of Grass is patterned after that of the Bible is, really, to say that Leaves of Grass has very little orderly sequence. The Bible, after all, is not noted for its organization.<sup>20</sup>

Of course it is possible to consider Leaves of Grass as a version of the New Testament, for example. Both books are concerned with the life of the individual, the physical and spiritual needs of the individual and society. However, any "great book" or series of literary creations is directly concerned with these concepts. No one has yet seriously suggested that the works of D. H. Lawrence should be considered as a re-writing of the New Testament, but this body of material has a claim at least the equal of Leaves of Grass. Truly there is some similarity. Walt Whitman preaches in a Christ-like manner, he calls for disciples and wanders into the world. He prophesies and establishes himself as the messianic poet of a "New Testament". In fact it is possible to parallel the New Testament almost directly by selected reference to passages in Leaves of Grass. "Starting from Paumanok" can be considered as the equivalent of the birth of the Messiah. The "Children of Adam" are the group within which the Messiah works, in this case the people of America and ultimately the whole world. "Calamus" is concerned with the gathering together of disciples-- "Who is he that would become my follower",<sup>21</sup> or:





Come I will make the continent indissoluble,  
 I will make the most splendid race the sun ever  
     shone upon,  
 I will make divine magnetic lands,  
     With the love of comrades,  
     With the life-long love of comrades.<sup>22</sup>

Many poems within the Calamus group can be considered as attempts to gather together disciples, particularly: "Are you the New Person Drawn Toward Me?" "Behold This Swarthy Face" (which gives the disciple a picture of the outward appearance of the Messiah) and "To a Stranger". The latter poem, for example, ends with the significant verse:

I am to see to it that I do not lose you.<sup>23</sup>

The meaning can be taken as follows: it is the Messiah's intention to gather, or draw, disciples close to him and make sure that they are faithful. From "Salute Au Monde" to "Drum Taps" can be considered as a period of preaching the word among the people. From "Drum Taps" to "Autumn Rivulets", continued preaching, healing the sick, prophecy in time of danger, apparent setbacks, form the bulk of the topics--as might be expected during the life of a Messiah. From "Autumn Rivulets" on, the Messiah consolidates, has some regrets, gives indication that he has not too much time left, and his philosophy becomes more mystical than practical. Finally, the poet-messiah makes ready for his death, wishes success and happiness to his followers, admitting they will have some difficulties to face, and prepares to pass on to another life or death. Thus Walt Whitman's 'New Testament' might be structured.



But Whitman does not entitle selections of Leaves of Grass in this fashion. "Calamus" is "Calamus", literally a plant with long narrow leaves, a species of grass, and "Drum-Taps" is entitled "Drum-Taps" not "Wandering for Forty Days in the Desert". Such a relationship can be made between "Drum-Taps" and Christ fasting in the desert, but this is a poetic relationship not a literal relationship. The only generally applicable title for the "Drum-Taps" group of poems is the title which Walt Whitman set for himself.

The "body" motif is not without significance, and can possible serve as a peg on which to hang a structure. It can be utilized in various ways. Roger Asselineau in The Evolution of Walt Whitman appears to view the "body" as being specifically that of Walt Whitman; the poems thus become a revelation of the constitution of the Whitman psyche. Naturally some order and organization will appear, as any human life is governed by some form of motivation, and has its logical aims and ideals, no matter how perverse they might seem to be. The poems do become significant if they relate to a specific individual particularly if the individual is one of superior talent and intellect. But, in itself, the "body" motif can hardly be a structure. The structure can be built around the motif; however, it is not constructed by the motif alone. Because of his preoccupation with Whitman's "self", Asselineau is interested in the social and psychological pressures acting upon the poet; therefore, his critical investigations can never rest with the poems themselves, but must travel back and forth from the world of Leaves





of Grass to Whitman's living social world. Thus his method precludes the study of an internal artistic unity with a separate existence within the poems, apart from the poet and his social world.

There is no doubt that Whitman spent considerable thought in re-writing, rearranging, adding and deleting poems throughout the successive editions of Leaves of Grass. There is plentiful evidence to suggest that Whitman was a cautious and purposeful editor. It is no wonder then that the organization of the clusters and constituent poems of Leaves of Grass has fascinated many scholars. William Sloane Kennedy and Irving C. Story approach the structural problem from a similar angle. They are both intrigued by the groupings of the poems in Leaves of Grass, and their method of demonstrating the structure is largely by a process of classification and re-grouping. As their approach is from a consideration of the external structure, rather than internal, it is not within the scope of this thesis to describe their method at length, except to present for example, their structural assemblies:

William Sloane Kennedy<sup>24</sup>

	(Song of Myself. )	
	(	- The Physical
	(Children of Adam. )	
Poems	(	
	(	
of life	(	
	(Calamus )	
and the	(	- Comradeship (based on the
	(Salut au Monde. )	
body		sympathetic rather than the
		cerebral system with Whitman).





	(	Song of the Open Road	)
	(	Crossing Brooklyn Ferry	)
Poems	(	Our Old Feuillage	)
of Life	(	Song of Joy	)
--	(		)
and the	(	Song of the Broadaxe	)
Body	(	Song of the Exposition	)
	(	Song of the Redwood Tree	)
	(	Song for Occupations, etc.	)
	(		)
	(		)
	(	Sea Poems	)
		-	
	(		)
		Outdoor Life tinged	
		with the Pensive	

	(	The War Poems	)
	(		)
	(	(including the dirge for Lincoln).	)
	(		)
	(	By Blue Ontario's Shore	)
	(		)
	(	Return of the Heroes	)
	(		)
Poems of	(	Old Ireland	)
--	(	To a Foiled European Revolutionaire (sic)	)
Democracy	(		)
	(	To Him that was Crucified	)
	(		)
	(	You Felons	)
	(		)
	(	Laws for Creation	)
	(		)
	(	To a Common Prostitute	)
	(		)
	(	O Star of France, etc.	)

	(	Passage to India	)
	(		)
	(	Prayer of Columbus	)
Poems of	(		)
--	(	To Think of Time	)
Religion	(		)
	(	Whispers of Heavenly Death	)
	(		)
	(	Songs of Parting	)

Death and  
--  
Immortality



Irving C. Story discovers "fifteen groups"<sup>25</sup> of poems, which he arranges as follows, showing the number of poems in each group:

Inscriptions .....	24
(Songs of Walt Whitman) .....	2
Children of Adam .....	16
Calamus .....	36
(Chants Democratic) .....	11
Birds of Passage .....	7
"A Broadway Pageant"	
Sea-Drift .....	11
By the Roadside .....	29
Drum-Taps .....	43
Memories of Pres. Lincoln .....	4
"By Blue Ontario's Shore"	
Autumn Rivulets .....	38
(Passage to India) .....	5
Whispers of Heavenly Death .....	18
"Thou Mother with They Equal Brood"	
From Noon to Starry Night .....	22
Songs of Parting .....	17

The titles in parentheses are early titles discarded by Whitman, or applicable in the final edition to only single poems. Thus, "Starting from Paumanok" and "Song of Myself" appear under "Songs of Walt Whitman", the eleven "Songs" from "Salut au Monde" to, and including, "A Song of the Rolling Earth" as "Chants Democratic",





and the five poems beginning with "Proud Music of the Storm" through "To Think of Time", as "Passage to India".

It is, however, somewhat difficult to see the significance of a re-classification of Whitman's poems. When Kennedy substitutes "The Physical" for the group of poems under "Song of Myself" and "Children of Adam", does he further the interpretation of Whitman's poetry? Kennedy could have easily, and with equal significance, entitled his grouping "fleshly" or "sexual" or "self-centered"; and in fact could have used any one of many titles without further illumination. Certainly "Brooklyn Ferry" would fit in to a category entitled "Poems of Life and the Body", and it equally well could be considered in the group "Poems of Religion"--as is "Passage to India".

As a study of the various editions of Leaves of Grass clearly shows, Whitman was highly conscious of the grouping of his poems, and each new edition saw a change of external organization. For example, "A Boston Ballad" appears under the heading "Enfans d' Adam" in the 1860 edition,<sup>26</sup> whereas by the 1892 edition it has been moved into the section entitled "By the Roadside". If Whitman is to be taken seriously, it would appear that his classification system should be respected; and that an analysis of the external structure should be based on the poet's grouping of the poems, not relying on an extra external superimposed system. Admittedly, the Kennedy and Story structures are not entirely arbitrary, being based on their interpretation of the significance of Whitman's grouping.





Miller also re-classifies to a certain degree in his analysis of the structure of Leaves of Grass. He rejects most of the "motif" systems although he is sympathetic towards the "Leaves" concept of Whitman's poems:

In the 1876 edition, for example, Whitman used 'Leaves of Grass' as a title for some seven clusters of poems, and in one instance the 'cluster' consisted of a single poem. Whitman's use of his title in this fashion, together with his persistent use of Leaves of Grass as the title for his total work from the very beginning, suggests that the relationships among the poems are comparable to those that exist among spears and clusters and varieties of grass.<sup>27</sup>

The inference is that Leaves of Grass can be seen as being organic in form, not following a rigid pattern but developing naturally, as grass develops. The "Leaf" metaphor has the merit of being flexible; it does not tie the critic down to an imposition of his own structure over that of the poet. In addition it is also one of Whitman's own metaphors for his work, and obviously there is a clear metaphorical connection between the organic development of grass and the development of the poems.

Miller, while sympathetic to the "Leaf" metaphor, and to other metaphorical investigations--the "building" or "house" metaphor,<sup>28</sup> for example, considers that this method of approach has its own built in limitations; and that no one metaphorical approach can be fully "applicable or suitable".

Indeed, some of these metaphors are justifications for the absence of structure rather than keys to an existent structure. In any event, a description of their shortcomings should not be construed as an attack on their usefulness in getting at the structure of Leaves of Grass. As with all



metaphors, those that are frequently applied to Whitman's book have limitations. Metaphors reveal and illuminate but do not discover or prove. The thing revealed by metaphor should be somehow discoverable or provable in its own terms.<sup>29</sup>

Miller does believe that the structure of Leaves of Grass can be analysed:

The structure of Leaves of Grass, if it exists, may be analysed, and, in the process of analysis, metaphorical terms must be abandoned for literary or poetic.<sup>30</sup>

His statement seems clear and precise, yet implies that "metaphoric" terms are not "poetic" terms. Surely the metaphor is the basis of poetic structure? However, unclear though his distinctions may be, he rejects the basic metaphor and Miller's analysis of structure is a study of themes throughout the poems.

As a means of discovering that structure, let us turn, first, to an examination of the evolution of the book's major thematic patterns.<sup>31</sup>

In "Evolution of a Structure" Miller sets out the clarified pattern of his investigation:

Leaves of Grass: Prototype personality for the New World

I. Introduction to themes and greetings

Inscriptions

"Starting from Paumanok"





## II. Gigantic embryo or skeleton of personality

"Song of Myself"	)	
	-	the self and others
Children of Adam	)	
	)	
Calamus	)	

Songs (Eleven individual poems)--the self and the  
 world (place)

Birds of Passage	)	
	)	
"A Broadway Pageant"	--the self and history (time)	
	)	
Sea-Drift	)	
	)	
By the Roadside	)	

## III. This time and land we swim in

Drum-Taps	)	
	)	- national crisis
Memories of President Lincoln	)	
	)	
"By Blue Ontario's Shore"	)	
	)	-- rehabilitation
Autumn Rivulets	)	

## IV. The resistless gravitation of spiritual law

"Proud Music of the Storm"

"Passage to India"

"Prayer of Columbus"

"The Sleepers"

"To Think of Time"

Whispers of Heavenly Death





## V. Review of themes and farewell

"Thou Mother with Thy Equal Brood"

From Noon to Starry Night

Songs of Parting

Afterthoughts: The Annexes

Sands of Seventy

Good-Bye My Fancy

Old Age Echoes <sup>4</sup>

4. Brief poems such as "Reversals" at the end of "By Blue Ontario's Shore" and "Transpositions" following "The Sleepers", I have regarded as fillers only and not as significant parts of the structure of Leaves of Grass.<sup>32</sup>

Notably Miller does not disturb Whitman's organization, which he sees as being carefully and consciously developed, merely adding superscriptions as a clarification of his own thematic analysis. The groupings do not necessarily indicate thematic analysis, although this is Miller's major line of approach;<sup>33</sup> they may indicate a grouping based on a dominant image.

In the final chapter of A Critical Guide, Miller sees the Leaves of Grass as an epic with epic form. He bases his conclusions upon both internal and external evidence:

Leaves of Grass has just claim as America's epic. No attempt before it (and there were many) succeeded becoming more than awkward imitations of the epics of the past . . . . If Leaves of Grass has its shortcomings and defects, so, surely does the culture it



attempted to embody. But after all the reservations are stated and the qualifications noted, we must confess that the book does measure up. If Whitman's vision exceeded his achievement, the scope of his achievement was still sufficient to win him just claim to the title of America's epic poet.<sup>34</sup>

If Leaves of Grass is an epic, and Miller amasses considerable evidence to support his attitude, then surely it is an unusual one --if, for example, it is compared to the Odyssey, or Paradise Lost. Certainly the traditional epic structure is explicit in the traditional models, but is not in Leaves of Grass; although this does not necessarily exclude Whitman's poems from the epic tradition. Paradoxically, in his demonstration Miller makes use of two methods of approach which he himself considers suspect.<sup>35</sup> He uses the poet's own statements of intention as evidence that Whitman intended to produce an epic; quoting, for example, "A Backward Glance O'er Travel'd Roads":

. . . instead of the 'splendid exceptional characters' of the Old World epics, the New World epic will portray simply --man: 'In the centre of all, and object of all, stands the Human Being, towards whose heroic and spiritual evolution poems and everything directly or indirectly tend. Old World or New' (V,54).<sup>36</sup>

He also uses the "metaphoric" motif method seeing as a central unifying figure, the "epic hero"<sup>37</sup> who, no doubt, is on his "journey" --although Miller avoids the word. The thematic approach of his earlier chapters has a sounder ring to it, appearing to have a firmer basis in objective reality.





## CHAPTER II

### METAPHYSICIAN AND POET

Whitman's apparent mysticism has been a partial stumbling block in the path of some investigators into the structure of Leaves of Grass. One of his earlier biographers, George Rice Carpenter, was convinced that the poet was essentially a mystic:

. . . that Whitman must be considered as a mystic becomes immediately apparent when one examines the writings of mystics . . . . The mystic has the sense of special knowledge. In his mood, in his vision, he sees--he knows not how--the greater scheme of creation and his own relation to it; but this knowledge is ineffable: it cannot be uttered; it may only be adumbrated or symbolized. It is moreover a knowledge that brings peace and joy. The light breaks in upon and pervades the mystic. The whole universe opens before him. He sees all and is all. There is no beginning or end to what he sees; cause and effect are identical; the spirit of the universe is one, and that spirit is love.<sup>1</sup>

Carpenter thus summarises basically what is the essence of Whitman's "mysticism". Some critics prefer to use Dr. Bucke's term "cosmic consciousness". No matter which term is used, the significance is the same, what is implied is that the individual feels that he is in a state of union with all existence.

Whitman as a "mystic" is not alone among nineteenth century writers, and the mystic vision is an integral part of the romantic view of life, as a study of romantic literature from Wordsworth to Aldous Huxley (and even William S. Burroughs) clearly shows. A study of relatively lesser literary figures only serves as further evidence. (For example, Richard Jefferies writing in England in 1883 produced Story of my Heart, an exploration of the mystic experience.)



Carpenter provides, as evidence of Whitman's mysticism, the observation that Whitman's writing has the characteristics of the writings of other mystics, yet goes on to state that the experience cannot be "uttered". Perhaps the "barbaric yawp" is not an utterance, but it certainly seems like one. The fact is that Whitman knew how to write like a mystic; whether he was one or not is perhaps beside the point. What is important is that there is a clear distinction between the "mystic experience" or "cosmic consciousness" itself, and writing about the experience. The experience may be structureless,<sup>2</sup> but the language and ideas which attempt to describe it will be structured. In fact, there may be little actual relationship between the literary products of a mystic, and his mystical experiences, in terms of form. Thus "mysticism" in Leaves of Grass cannot be admitted as an excuse for disorganization, lack of order and coherent form. In fact, critics allow that Leaves of Grass is not lacking in shape.

The question remains; is Whitman's created world "mystical" and "poetical"? Is his poetic structure only to be explained in mysterious, metaphoric or symbolic terms? Did he work consciously or unconsciously? Does the "cosmic consciousness" of Leaves of Grass impress the reader because it is the produce of a complex but logical system? The suggestions are: That Whitman's world is not especially mysterious; the structure of his poems can be partially explained in symbolic or metaphoric terms; his work was carried out both consciously and unconsciously; the "cosmic





consciousness" of Leaves of Grass impresses the reader because it is the manifestation of a complex but logical system.

As previously indicated in this discussion, Whitman had studied several all inclusive theological and philosophic systems. In addition to his studies of the Bible and the Bhagavad Gita, he had, for example, some considerable knowledge of the works of the German philosophers, Hegel in particular, the ideas of Emerson and American transcendentalism, and he certainly became familiar with the writings of Carlyle. However, without doubt this was a gradual process of study and discovery which took place throughout Whitman's life. None the less a study of the prose and poetry of the 1892 edition reveals that Whitman had depth of understanding, and a vital interest in any "cosmic" philosophy which seemed to him to contain more than a kernel of truth. Clearly, Whitman's concept of man in the "cosmos" was sophisticated, eclectic and thoughtful, as well as being unconscious and intuitive.

The most profound theme that can occupy the mind of man . . . is doubtless involved in the query; what is the fusing explanation and tie--what is the relation between the (radical, democratic) Me, the human identity of understanding emotions, spirit, etc., on the one side, and with the (conservative) Not Me, the whole of the material objective universe and laws, with what is behind them in time and space, on the other side? Emmanuel Kant, though he explained, or partially explained, as may be said, the laws of human understanding, left this question an open one. Schelling's answer, or suggestion of answer, is (and very valuable and important, as far as it goes) that the same general and particular intelligence, passion, even the standards of right and wrong, which exist in a conscious and formulated state in man, exist in an unconscious state or in perceptible analogies, throughout the entire universe or external Nature, in all its objects large or small, and all its movements and



processes--thus making the impalpable human mind, and concrete Nature, notwithstanding their duality and separation, convertible, and in centrality and essence one. But G. F. Hegel's fuller statement of the matter probably remains the last best word that has been said upon it, up to date.<sup>3</sup>

Whitman's reveries seem to be central to the philosophic content which is one of the keys to the structure of Leaves of Grass.<sup>4</sup> In the same section of "Specimen Days" Whitman continues to write on the Hegelian system, for which he has considerable sympathy.<sup>5</sup> There is no doubt that Whitman had the interest, knowledge and ability to consciously form an all inclusive philosophy which was fairly consistent, and "worked" within its own defined limits. Furthermore, there is every indication that he believed that metaphysics, and religion, lay within the field of poetic expression and investigation. Thus in "Democratic Vistas" he states:

The culmination and fruit of literary artistic expression, and its final fields of pleasure for the human soul, are in metaphysics, including the mysteries of the spiritual world, the soul itself, and the question of the immortal continuance of our identity.<sup>6</sup>

The suggestion is that metaphysics is the direct concern of the poet, and Whitman continues, adding:

The altitude of literature and poetry has always been religion--and always will be.<sup>7</sup>

In "A Backward Glance O'er Travel'd Roads" Whitman looks back at Leaves of Grass:





One main contrast of the ideas behind every page of my verses compared with established poems, is their different relative attitude towards God, towards the objective universe, and still more (by reflection, confession, assumption, &c.) the quite charged attitude of the ego, the one chanting or talking towards himself and toward his fellow humanity.<sup>8</sup>

If Whitman is to be believed, surely his poetry must contain some kind of a metaphysical, religio-philosophic system. This comment does not, however, imply that Whitman was not a mystic, or a writer of songs of "democracy", or North America's only epic poet. What it does imply is that there is some hard core of a logically demonstrable system which lies behind Whitman's work. Possibly it is not strictly a philosopher's philosophy, but Whitman himself suggests that, although he admires the work of men like Hegel, he thinks that the poetic spark of life must be added before their systems can become truly significant and alive. Writing of Kant, Fichte, Schelling and Hegel he says:

I should say that in all of them, and the best of them, when compared with the lightning flashes and flights of the old prophets and exaltes, the spiritual poets and poetry of all lands, (as in the Hebrew Bible) there seems to be, nay certainly is, something lacking--something cold, a failure to satisfy the deepest emotions of the soul--a want of living glow, fondness, warmth, which the old exaltes and poets supply, and which the keenest modern philosophers so far do not.<sup>9</sup>

Perhaps if Whitman is labelled in his writings "philosopher", "American", "mystic", but firstly a poet, then some impression might be formed of the kind of mind, and the approach which lies behind the structure of Leaves of Grass.



## CHAPTER III

### STRUCTURE AND METAPHOR

It would be quite wrong to claim that Leaves of Grass was entirely consciously structured. After all, this is not the way a poet works; his process of creation and investigation (like that of most other creators and investigators), usually follows a pattern of increasing consciousness and awareness. Whitman was probably unaware of all the structural implications of the poems in the 1855 edition of Leaves of Grass, and could not have foreseen the additions and reorganizations which were to follow in subsequent publications. The 1856 edition was somewhat hurriedly put together, and it is not until the third edition of Leaves of Grass (1860) that the book begins to take on the form which leads to its final shape. For example, the "cluster" system became more highly developed in that edition. As Fredson Bowers remarks:

The one "Cluster"--to use Whitman's own words--which was to grow into the forty-five poems comprising the "Calamus" section in the 1860 Leaves of Grass began with a much smaller concept and with a different symbolic nexus. One of the interesting facts revealed by the Valentine-Barrett manuscript is that for the major period during the growth of Whitman's plans for the expanded third edition he seems not to have formulated the eventual cluster organization until a very considerable body of miscellaneous poems (at least seventy odd) had already been composed and numbered in order with the new edition in view.<sup>1</sup>

In spite of an increasing awareness of the form that Leaves of Grass would take, as late as 1865 the letter to William D.





O'Connor shows that Whitman did not yet clearly perceive the final structure and content of the later edition. He writes of "Drum-Taps" as though it were a separate entity from Leaves of Grass, (although he sees it as an expression in a poem of "the pending action of this Time & Land we swim in"):

"Drum-Taps" has none of the perturbations of Leaves of Grass, I am satisfied with Leaves of Grass (by far the most of it) as expressing what was intended, namely, to express by sharp-cut self assertion, One's Self & also, or may be still more, to map out, to throw together for American use, a gigantic embryo or skeleton of Personality, fit for the West, for native models--but there are a few things I shall carefully eliminate in the next issue, & a few more I shall considerably change.

I see I have said I consider Drum-Taps superior to Leaves of Grass. I probably mean as a piece of wit, & from the more simple & winning nature of the subject, & also because I have in it only succeeded to my satisfaction in removing all superfluity from it, verbal superfluity I mean. I delight to make a poem where I feel clear that not a word<sup>2</sup> but is indispensable part thereof & of my meaning.

The impression left by the O'Connor letter is that Leaves of Grass is largely complete, and that "Drum-Taps" is separate and totally complete. Yet the "Drum-Taps" group of poems was not only added to Leaves of Grass, but the "Drum-Taps" "cluster" also received additional poems.

Indications are that Whitman's concept of the final structural shape of Leaves of Grass, developed, became clearer and perhaps totally conscious during the period between 1867 and 1871, that is between the production of the fourth and fifth editions and "Democratic Vistas". Roger Asselineau notes a distinct change of



tone and organization in the 1867 edition which was carried further in the fifth edition.<sup>3</sup> As well as an external re-organization there was a shift in emphasis.

By the fourth edition "Drum-Taps" and "Sequel to Drum-Taps" had been added, and in some copies, "Songs of Parting". The organization of Leaves of Grass proper was altered and "all the poems now had titles". It was not the new poems, of which there were only seven, which were responsible for the change of tone but the revisions of earlier poems. For example, one poem which underwent revision was "As I Sat Alone by Blue Ontario's Shore":

. . . which in 1860 had exalted above all the role of poet-prophet of democracy (that is, his own role), now celebrated the Democracy of which the prophet was the poet.<sup>4</sup>

Asselineau further suggests that the 1871-72 edition was less subjective than earlier editions.

He was apparently thinking less and less of himself and more and more of the human society of which he was a member.<sup>5</sup>

However he voices the doubt, strengthened by Whitman's preface to "As A Strong Bird On Pinions Free" (1872), whether Whitman was influenced more by an increased sense of "democracy" or by his own waning powers.<sup>6</sup> But, can the first edition to include "A Passage to India" be cited as an example of "waning power"?

It would seem that there is no thoroughly conclusive evidence to demonstrate that Whitman was conscious of the structure he was





creating until after the bulk of Leaves of Grass had been published. But this does not preclude organization even on a "cosmic" scale, unintentional or not, for as previously indicated Whitman was firstly a poet and secondly a "mystic", an "American", or a "philosopher".

If there is a structural order in Leaves of Grass, it is, no doubt, based on the structure of poetry, which, as many critics have shown, can be validly approached by several different systems of analysis. The method of analysis to be used as a starting point in this study is that founded on the logic of the metaphor.

Metaphoric logic<sup>7</sup> is perhaps one of the most primitive ways of making structural connections. The metaphor is even less sophisticated than the simile. Essentially, what the metaphor says is that one identity is another identity. In other words, that there is a process of recognition which sees the attributes of one identity repeated in another or more identities.

Analysing for example, the phrase "Out of the Cradle", in which the poet is using at least a triple acting metaphor, "Cradle" is also "sea" and "womb"; "cradle has certain attributes which are also possessed by "sea" and "womb". The poet deliberately ignores dissimilar attributes in order to make an effective connection. Thus the metaphoric series is particularly rational and logical requiring no intermediary intuitive stage, because it links a series of attributes which are all exactly the same as each other. What it does require is a power of perception which enables the creator of the metaphor to see that the attributes of one



entity are possessed by another, and a power of perception to see through the mask of dissimilar attributes. What happens at the instant of the metaphoric connection is that the dissimilar attributes are temporarily forgotten, suspended in space and time, apart from the entities which make up the metaphor. But they can be returned at will, which makes the metaphor especially useful, because although it acts as a connecting agent it preserves the individuality of identities. Thus the metaphor can even make some sense of the paradoxical premise "A is not A" (perhaps implied in the first triad of Hegel's logic) and the mystical "cosmic consciousness."

For example, if metaphoric logic is applied to "A is not A" what is stated is that "A" has a number of attributes which belong to identities apart from itself, yet it has a combination of attributes which belong peculiarly to itself. (There are further implications in the "Hegelian" premise which cannot be studied by metaphoric logic.) The mystical experience of "cosmic consciousness" can be seen under metaphoric analysis as a re-statement of the "A is not A" premise.

Another quality of metaphoric logic is that it is spatial, not linear; it is three dimensional, and not governed by linear time. Whitman's poems are themselves spatial, and can be seen as being structurally linked by the logic of the metaphor, where one entity is joined to another by reason of its connective attributes. Thus Whitman expresses the interconnections between identities, ideas and processes in "On the Beach at Night Alone":

The first part of the paper discusses the importance of the research and the objectives of the study. It then presents a literature review of the existing research on the topic. The second part of the paper describes the methodology used in the study, including the data collection and analysis techniques. The third part of the paper presents the results of the study and discusses the implications of the findings. The final part of the paper concludes the study and provides recommendations for future research.

The results of the study show that there is a significant positive relationship between the variables studied. This finding is consistent with the previous research in the field. The study also found that the relationship between the variables is stronger in certain contexts than in others. These findings have important implications for the understanding of the phenomenon being studied and for the development of interventions to address the issue.

The study has several limitations, including the use of a cross-sectional design and the reliance on self-reported data. Despite these limitations, the study provides valuable insights into the relationship between the variables studied. Future research should build on the findings of this study by using more rigorous methods and exploring the underlying mechanisms of the relationship.



A vast similitude interlocks all,  
 All spheres, grown, ungrown, small, large, suns,  
     moons, planets,  
 All distances of place however wide,  
 All distances of time, all inanimate forms,  
 All souls, all living bodies though they be ever so  
     different, or in different worlds,  
 All gaseous, watery, vegetable, mineral processes,  
     the fishes, the brutes,  
 All nations, colors, barbarisms, civilizations,  
     languages,  
 All identities that have existed or may exist on  
     this globe, or any globe,  
 All lives and deaths, all of the past, present,  
     future,  
 This vast similitude spans them, and always has  
     spann'd  
 And shall forever span them and compactly hold and  
     enclose them.<sup>8</sup>

At this stage of analysis Leaves of Grass can be pictured  
 as an amorphous crystal, a complex of linked identities which  
 take the place of the molecules of a crystal and the bonds  
 between those molecules. But Leaves of Grass is not merely  
 an amorphous crystal, for certain identities are stressed which  
 give the crystal shape and form:

The threads that were spun are gather'd,  
     the weft crosses the warp, the pattern is systematic.<sup>9</sup>



## CHAPTER IV

### THE FRAME AND THE CENTRE

Whitman's "crystalline" world of Leaves of Grass is enclosed in an essential framework. The key poem in this interpretation of the structural form of Leaves of Grass is "Chanting the Square Deific" which defines four sides of the crystal:

#### 1

Chanting the square deific, out of the One advancing,  
    out of the sides,  
Out of the old and new, out of the square entirely  
    divine,  
Solid, four-sided, (all the sides needed,) from this  
    side Jehovah am I,  
Old Brahm I, and Saturnius am;  
Not Time affects me--I am Time, old modern as any,  
Unpersuadable, relentless, executing righteous  
    judgments,  
As the Earth, the Father, the brown old Kronos,  
    with laws,  
Aged beyond computation, yet ever new, ever with  
    those mighty laws rolling,  
Relentless I forgive no man--whoever sins dies--  
    I will have that man's life;  
Therefore let none expect mercy--have the seasons,  
    gravitation, the appointed days, mercy? no more  
    have I,  
But as the seasons and gravitation, and as all the  
    appointed days that forgive not,  
I dispense from this side judgments inexorable without  
    the least remorse.

Stanza 1 limits the plan shape of the crystal to a square, and defines the upper side which represents the eternal immutable "One" who transcends all existence, and is the keystone of the cosmos--as Whitman says "Brahm", "Saturnius", "Kronos", "The Father".

Stanza 3 can be seen as defining one side, representing the destructive principle in the universe:





Aloof, dissatisfied, plotting revolt,  
 Comrade of criminals, brother of slaves,  
 Crafty, despised, a drudge, ignorant,  
 With sudra face and worn brow, black, but in the  
     depths of my heart, proud as any,  
 Lifted now and always against whoever scorning  
     assumes to rule me,<sup>2</sup>  
 Morose, full of guile, full of reminiscences, brooding,  
     with many wiles,  
 (Though it was thought I was baffled and dispel'd,  
     and my wiles done, but that will never be,)  
 Defiant, I, Satan, still live, still utter words,  
     in new lands duly appearing, (and old ones also,)  
 Permanent here from my side, warlike, equal with  
     any, real as any,  
 Nor time nor change shall ever change me or my words.

The figure "with sudra face" is that of Satan or Siva, the dark one. Characteristically, Whitman sees the potential force of destruction as equally eternal with the force of creation, and the satanic side is a necessary part of the crystal structure. Of course, Whitman is following the precedent of previous philosophies and mythologies, where "evil" is conceived of as the reverse side of "good"; no entity can exist without it positing its opposite.

The lower side of the crystal (opposite in character to the upperside) is defined by stanza two:

## 2

Consolator most mild, the promis'd one advancing,  
 With gentle hand extended, the mightier God am I,  
 Foretold by prophets and poets in their most rapt  
     prophecies and poems,  
 From this side, lo! the Lord Christ gazes--lo!  
     Hermes I--lo! mine is Hercules' face,  
 All sorrow, labor, suffering, I, tallying it, absorb  
     in myself,  
 Many time have I been rejected, taunted, put in  
     prison and crucified, and many times shall be again,  
 All the world have I given up for my dear brothers'  
     and sisters' sake, for the soul's sake,



Wending my way through the homes of men, rich or  
 poor, with the kiss of affection,  
 For I am affection, I am the cheer-bringing God,  
 with hope and all-enclosing charity,

Here is the suffering, all-wise figure who links the elements  
 of the universe by love and sympathy; the figure who is mortal yet  
 immortal and, of course is Vishnu incarnate. Clearly Whitman  
 recognises the value of the Christ-Krishna saviour figure who is  
 the link between gods and men:

Young and strong I pass knowing well I am destin'd  
 myself to an early death;  
 But my charity has no death--my wisdom dies not,  
 neither early nor late,  
 And my sweet love bequeth'd here and elsewhere  
 never dies.

Partaking of mortality and immortality, like Tiresias the saviour  
 is able to experience all; moreover he acts as a metaphor or symbol  
 for the poet, and the poetic process which attempts to transcend  
 the limits of time and space to connect the physical world with  
 the spiritual.

The square is completed when the fourth side is defined  
 in stanza four:

4

Santa Spirita, breather, life,  
 Beyond the light, lighter than light,  
 Beyond the flame of hell, joyous, leaping easily  
 above hell,  
 Beyond Paradise, perfumed solely with mine own  
 perfume,  
 Including all life on earth, touching, including  
 God, including Saviour and Satan,  
 Ethereal, pervading all, (for without me what were all?  
 what were God?)





Essence of forms, life of the real identities,  
 permanent, positive, (namely the unseen,)
 Life of the great round world, the sun and stars,  
 and of man. I, the general soul  
 Here the square finishing, the solid, I the most  
 solid,  
 Breathe my breath also through these songs.

Here then, is the Holy Spirit, Vishnu, "the giver of life", "the preserver", who provides the common factor--life--which brings all its existence and forms the significant link for the fourth side of the square.<sup>3</sup>

In plotting the planetary view of the sides of the crystal, stanza three was considered before stanza two. The reversal of order was deliberately chosen for the purposes of visual accuracy. "Brahm" and the "Consolator" are on opposite sides of the square, because Whitman has set the stanzas in apposition. To illustrate: ". . . judgements inexorable without the least remorse", is opposed by:

Consolator most mild, the promis'd one advancing,  
 With gentle hand extended . . . .

Similarly, the satanic power of destruction is opposed by "Sancta Spirita, breather, life".

The opposing sides are also complementary; the reaction of their specific attributes holding the square itself rigid, in equilibrium.

As stated, the crystal is solid, filled with separate entities, linked, acting and reacting with one another.



The poet is at the centre of the crystal perceiving and receiving impressions of the connective qualities of all identities within the crystal:

Diverge, fine spokes of light, from the shape of  
my head, or any one's head, in the sunlit water!<sup>4</sup>

Thus in "Brooklyn Ferry" the poet conscious of his own identity, and equally conscious of total timeless unity sees himself at the hub of the universe, he is both the sun, radiating light and the recipient of light from the sun, simultaneously both giver and receiver. The poet is both in time and out of time:<sup>5</sup>

The impalpable sustenance of me from all things  
at all hours of the day,  
The simple, compact, well-join'd scheme, myself  
disintegrated, every one disintegrated yet  
part of the scheme,  
The similitudes of the past and those of the future,  
The glories strung like beads on my smallest sights  
and hearings, on the walk in the street and the  
passage over the river,  
The current rushing so swiftly and swimming with me  
far away,  
The others that are to follow me, the ties between  
me and them,  
The certainty of others, the life, love, sight,  
hearing of others.<sup>6</sup>

If the poet of democracy placed himself, and only himself, at the centre of his own structure the reader could justifiably question the democracy of the principles involved in the construction. However, Whitman clearly indicates that all identities are at the centre of their own world.

In "With Antecedents" he tells all to consider themselves as the hub of the Universe, the vital single identity which makes coherence of all entities:





O but it is not the years--it is I, it is You,  
 We touch all laws and tally all antecedents,  
 We are the skald, the oracle, the monk and the  
     knight, we easily include them and more,  
 We stand amid time beginningless and endless, we  
     stand amid evil and good,  
 All swings around us, there is as much darkness as  
     light,  
 The very sun swings itself and its system of planets  
     around us,  
 Its sun, and its again, all swing around us.<sup>7</sup>

Man thus can see himself at the very centre of the crystal. He is at one with the Brahma, old Saturn, Chronus, but at the same time is not the Brahma; this is the apparent paradox--the viewer sees himself at the centre, and is at the centre, but he is also a part of all other identities, for all identities have qualitative connections which inextricably link the one with the all:

And these tend inward to me, and I tend outward to  
     them,  
 And such as it is to be of these more or less I am,  
 And of these one and all I weave the song of myself.<sup>8</sup>

Through this structural concept, for example, Whitman can use the sun as a symbol of the hub of the universe in "Brooklyn Ferry", and then again as merely a part of the world external to the individual in "With Antecedents". In expounding such a paradox Whitman stresses that each person is at the centre of his own universe but must accept the vital and central qualities of other external entities, that is, all identities are equally vital in maintaining the complex structure of the crystal.

The crystalline structure is dynamic, not static. Leaves of Grass describes a process, and the nature of things as they are-- in a state of flux:



Every condition promulges not only itself, it  
     promulges what grows after and out of itself,  
 And the dark hush promulges as much as any.

I open my scuttle at night and see the far-sprinkled  
     systems,  
 And all I see multiplied as high as I can cipher  
     edge but the rim of the farther systems.

Wider and wider they spread, expanding, always expanding,  
     Outward and outward and forever outward.<sup>9</sup>

Whitman does not attempt to delineate an eternal explicit purpose in life,<sup>10</sup> or to explain what is at the end of the material existence of the world: "We know not what the use of life, nor know the aim, the end, nor really aught we know,"<sup>11</sup> The end cannot be seen until the process is complete, until all is unfolded which Whitman suggests will never happen:

I swear I think there is nothing but immortality!  
 That the exquisite scheme is for it, and the  
     nebulous float is for it, and the cohering  
     is for it!  
 And all preparation is for it--and identity is for  
     it--and materials are altogether for it!<sup>12</sup>

What the poet does is to describe what the individual and the mass of humanity is doing, by portraying in verse the patterns of the process. The poet can be prophetic, in that he can by his insight observe trends which are unclear to the mass of humanity. However his message to himself and to the rest of the world is to watch what is happening and partake fully of action, always prepared and ready to accept the process.

The body and soul are one, in that both are indestructible and both can assume other forms. Appearance is the superficial indication





that something is there and appearances can change but the material and the spiritual matter remains:

Come said my Soul,  
 Such verses for my Body let us write,  
     (for we are one,)  
 That should I after death invisibly return,  
 Or, long, long hence, in other spheres,  
 There to some group of mates  
     the chants resuming,  
 (Tallying Earth's soil, trees, winds,  
     tumultuous waves,)  
 Ever with pleas'd smile I may keep on,  
 Ever and ever yet the verses owning--  
     as, first, I here and now,  
 Signing for Soul and Body,  
     set to them my name.<sup>13</sup>

The process of change goes on in all identities within the crystal:

The law of the past cannot be eluded,  
 The law of the present and future cannot be eluded,  
 The law of the living cannot be eluded, it is eternal,  
 The law of promotion and transformation cannot be eluded,<sup>14</sup>

"Change" is a change in appearance, and "appearance" is the external attributes or qualities manifested by any individual entity at a given time. The process is brought about by pressures internal and external to the identity.

In the internal process, old attributes are superceded by the new, arising from the basic matter of individual identities, as "Shapes ever projecting other shapes".<sup>15</sup>

Externally, change is brought about by the attributes of identities reacting with opposite, or dissimilar attributes in other identities; for in the logic of the metaphor "like" attributes are



connectives, whereas "unlike" attributes are elements of conflict between identities. It is this conflict plus linkage which is the generative or creative force of the metaphor, for example:

Out of the dimness opposite equals advance, always  
                   substance and increase, always sex,  
 Always a knit of identity, always distinction,  
                   always a breed of life.<sup>16</sup>

For, in the making of a metaphor between two identities, it is just this admixture of "like" and "unlike" which results in the creation of a third identity compounded of the two originals,<sup>17</sup> with a separate existence, yet linked to the originals.

Thus, "A Passage to India" is a passage to "more than India". It is not only the "new world" meeting the "old", for it implies the production of a third "world", "newer" still. Hence Whitman also can accept the war between North and South, because he sees the conflict resulting in a new, more real "Union".

However, in the dynamic "Kosmos" of Leaves of Grass there is nothing lost, nothing totally destroyed; as suggested in "Come said my Soul", all is immortal. Although there is change, what it signifies is that some identities, attributes or ideas rise to the surface and take on importance, whereas others sink or become obscured but not obliterated. Thus in "To Think of Time" Whitman states that, "The law of promotion and transformation cannot be eluded,"<sup>18</sup> yet concludes the poem with a statement of "immortality".

I swear I think now that every thing without  
                   exception has an eternal soul!  
 The trees have, rooted in the ground! the weeds  
                   of the sea have! the animals!  
 I swear I think there is nothing but immortality!<sup>19</sup>





## CHAPTER V

### INTERNAL FORM

Having considered the nature of the structure on the periphery of the crystal and at its centre, it is necessary to consider the material and structure in between,--the elements which give the crystal internal form.

Essentially the crystal is composed of an infinite number of separate identities linked together by the metaphoric connective process previously considered. Visualized, the appearance would be that of a crystal lattice in model form; the identities like beads on threads, the metaphoric connections, which radiate from them (of course every identity can be at the centre and the structure is never totally static):

The simple, compact, well-join'd scheme, myself  
disintegrated, every one disintegrated but part  
of the scheme,  
The similitudes of the past and those of the future,  
The glories strung like beads on my smallest sights  
and hearings, on the walk in the street and the  
passage over the river,<sup>1</sup>

The poet, at the centre, investigates the nature of the entities between him and the periphery of the crystal, and the interweaving connections between those entities:

A noiseless patient spider,  
I mark'd where on a little promontory it stood isolated,  
Mark'd how to explore the vacant vast surrounding,  
It launch'd forth filament, filament, filament, out  
of itself,  
Ever unreeling them every tirelessly speeding them.



And you O my soul where you stand,  
 Surrounded, detached, in measureless oceans of space,  
 Ceaselessly musing, venturing, throwing, seeking  
     the spheres to connect them,  
 Till the bridge you will need be form'd, till the  
     ductile anchor hold,  
 Till the gossamer thread you fling catch somewhere,  
     O my soul.<sup>2</sup>

All identities are linked, but there are certain connectives or threads which are of primal significance when studying the form of the crystal. They are the basic structural threads which join the identity to the "great concepts"--"birth", "life", "death", "eternity", "love", "the soul", and "identity" itself:

Through me many long dumb voices,  
 Voices of the interminable generations of prisoners  
     and slaves,  
 Voices of the diseases'd and despairing and of thieves  
     and dwarfs,  
 Voices of cycles of preparation and accretion,  
 And of the threads that connect the stars, and of wombs  
     and of the father-stuff.<sup>3</sup>

Linkage is metaphoric; connections are made through other identities which have their own separate significance, but also act as symbols, and through concepts which can serve as identities. The products of the metaphors made on the "thread" between the identity and the great concept are the manifestations of the "eidólons". (The "eidólon" can also be visualised through the medium of the poetic icon.) These are bonding agents which give the structure significance:

The noiseless myriads,  
 The infinite oceans where the river empty,  
 The separate counties free identities, like eyesight,  
     The true realities, eidólons.





Not this the world,  
 Nor these the universes, they the universes,  
 Purport and end, ever the permanent life of life,  
 Eidólons, eidólons.

Beyond thy lectures learn'd professor,  
 Beyond thy telescope or spectroscope observer keen,  
                                 beyond all mathematics,  
 Beyond the doctor's surgery, anatomy, beyond the  
                                 chemist with his chemistry,  
 The entities of entities, eidólons.<sup>4</sup>

The "realising" of the nature of the "bonding agent" is a relatively simple process. To illustrate, the poet might wish to make a connection between the identity "man" and the concept "eternity". "Man" is first linked to an intermediary identity (or identities), for example, "the sea", then "sea", which acts as a symbol, is linked to "eternity". The product of the metaphor "man equals sea" is a conceptualization of an "eidólon" which is more than "man" and more than "sea". Similarly a bond is formed between "sea" and "eternity". Thus the gap between "man" and "eternity" is bridged, and some additional comment is made on the nature of "man" and the nature of "eternity". Clearly, each intermediary identity assists to shed more light on the total nature of the overall eidólon linking "man" to "eternity".

Under examination, the text of Leaves of Grass reveals a number of "master" intermediary identities which are used time and time again. The most important of these are on the threads which radiate out from man,<sup>5</sup> who, as previously indicated is at the centre of the crystal. The "sea" is one such prime intermediary:



You sea! I resign myself to you also--I guess what you  
 mean,  
 I behold from the beach your crooked inviting fingers,  
 I believe you refuse to go back without feeling of me,  
 We must have a turn together, I undress, hurry me out  
 of sight of the land,  
 Cushion me soft, rock me in billowy drowse,  
 Dash me with amorous wet, I can repay you.

Sea of stretch'd ground-swells,  
 Sea breathing broad and convulsive breaths,  
 Sea of the brine of life and of unshovell'd yet always-  
 ready graves,  
 Howler and scooper of storms, capricious and dainty  
 sea,  
 I am integral with you, I too am of one phase and of  
 all phases.

Partaker of influx and efflux I, extoller of hate and  
 conciliation,  
 Extoller of amies and those that sleep in each others'  
 arms.<sup>6</sup>

In these verses, from "Song of Myself", the individual is linked, to the point of identification, with the sea which becomes the life giving force, the destroyer, the preserver and lover of mankind,-- the sea being used as an intermediary along four different threads, each joining "man" to the principal sides of the crystal. In this instance the identification of "man" with the "sea" is explicit,<sup>7</sup> as it usually is in Whitman's use of the metaphor; however, identification can also be implicit.

Often there is a use of intermediaries to serve a multiple purpose, for example, in "Out of the Cradle Endlessly Rocking":

The aria sinking,  
 All else continuing, the stars shining,  
 The winds blowing, the notes of the bird continuous  
 echoing,  
 With angry moans the fierce old mother incessantly  
 moaning,





On the sands of Paumanok's shore gray and rustling,  
 The yellow half-moon enlarged, sagging down, drooping,  
     the face of the sea almost touching,  
 The boy ecstatic, with his bare feet the waves, with  
     his hair the atmosphere dallying,  
 The love in the heart long pent, now loose, now at  
     last tumultuously bursting,  
 The aria's meaning, the ears, the soul, swiftly depositing,  
 The strange tears down the cheeks coursing,  
 The colloquy there, the trio, each uttering,  
 The undertone, the savage old mother incessantly crying,  
 To the boy's soul's questions sullenly timing, some  
     drown'd secret hissing,  
 To the outsetting bard.<sup>8</sup>

The sea, the eternal flux, becomes the "great mother", the moon her generative powers. Naturally, the mother is also the "fierce old mother" and the "savage old mother", for in her is combined the results of the struggle between the light and dark principles, symbolic of the whole creative process. Above all shine the stars, detached yet part of the scene, symbolic of abstract eternity, of Brahma, or possibly the Brahman. These intermediaries give the watcher, in this instance the boy, an insight into the nature of creation, the significance of destruction and the nature of the "total eternal", as well as commenting on the nature of the specific identities, "sea", "mother", "moon" and "stars", and the links between those specific identities.

"Out of the Cradle" thus illustrates Whitman's customary use of the master intermediary identities; the "sea" soul or eternity, which can become the "mother", herself a link between the individual powers and abstract concepts of creation and destruction, the "stars" a link between the individual and eternity.<sup>9</sup> In the closing stanzas Whitman becomes more specific, explaining the significance of the identities he has used:



O give me the clew! (it lurks in the night here  
 somewhere,)  
 O if I am to have so much, let me have more!  
 A word then, (for I will conquer it,)  
 The word final, superior to all,  
 Subtle, sent up--what is it?--I listen;  
 Are you whispering it, and have been all the time,  
 you sea-waves?  
 Is that it from your liquid rims and wet sands?

Whereto answering, the sea,  
 Delaying not, hurrying not,  
 Whisper'd me through the night, and very plainly before  
 daybreak,  
 Lisp'd to me the low and delicious word death,  
 And again death, death, death, death.<sup>10</sup>

However, the explanation is a poet's explicit explanation, for the last stanza makes it quite clear that Whitman is writing about "life" and "death".<sup>11</sup> The experience of birth as well as death being implicit in the final stanza:

Which I do not forget,  
 But fuse the song of my dusky demon and brother,  
 That he sang to me in the moonlight on Paumanok's gray  
 beach,  
 With the thousand responsive songs at random,  
 My own songs awaked from that hour,  
 And with them the key, the word up from the waves,  
 The word of the sweetest song and all songs,  
 That strong and delicious word which, creeping to my  
 feet,  
 (Or like some old crone rocking the cradle, swathed  
 in sweet garments, bending aside,).  
 The sea whisper'd me.<sup>12</sup>

The sea thus is an intermediary on the direct thread linking the "boy" with the concept of "life" and "death".

As indicated, the stars and other constellations,<sup>13</sup> together with "space" itself are also "master" intermediary identities:





Grand is the seen, the light, to me--grand are the  
     sky and stars,  
 Grand is the earth, and grand are lasting time and  
     space,  
 And grand their laws, so multiform, puzzling, evolutionary;  
 But grander far the unseen soul of me, comprehending,  
     endowing all those,  
 Lighting the light, the sky and stars, delving the  
     earth, sailing the sea,  
 (What were all those, indeed, without thee, unseen  
     soul? of what amount without thee?)  
 More multiform far--more lasting thou than they.<sup>14</sup>

"Grand is The Seen" illustrates a reverse linking process from the concept on the periphery of the crystal, from "eternity" to the central identity that of the "soul" itself.

On its own, the star usually appears to act as a link from the "soul" to eternity. Hence, Lincoln, dead yet immortal is a "star" in "Lilacs", firstly drooping, then hidden:

Ever-returning spring, trinity sure to me you bring,  
 Lilac blooming perennial and drooping star in the west,  
 And thought of him I love.

O powerful western fallen star!  
 O shades of night--O moody, tearful night!  
 O great star disappear'd--O the black murk that hides  
     the star!<sup>15</sup>

Lincoln, the star, becomes "lustrous" "departing" and is also a "comrade":

But a moment I linger, for the lustrous star has detain'd  
     me  
 The star my departing comrade holds and detains me.<sup>16</sup>

The image of the "star" that is Lincoln is maintained into the final stanzas:



O comrade lustrous with silver face in the night.

Yet each to keep and all, retrievements out of the  
     night,  
 The song, the wondrous chant of the gray-brown bird,  
 And the tallying chant, the echo arous'd in my soul,  
 With the lustrous and drooping star with the countenance  
     full of woe,<sup>17</sup>

Thus the soul of Lincoln, that is the immortal part of Lincoln,  
 becomes a "drooping" or "fading" star,<sup>18</sup> emphasising the link  
 between the human mortal qualities, the transitory qualities and  
 the eternal qualities possessed by the "soul" and eternity itself.

Similarly the "Star of France" is both star and immortal  
 soul,<sup>19</sup> (both the specific "soul" of France and the "general soul"  
 of all, including the poet.):

Dim smitten star,  
 Orb not of France alone, pale symbol of my soul, its  
     dearest hopes,  
 . . . . .  
 Again thy star O France, fair lustrous star,  
 In heavenly peace, clearer, more bright than ever,  
 Shall beam immortal.<sup>20</sup>

Even the bullocks in "The Ox-Tamer", following in sequence after  
 "O Star of France", have stars on their foreheads to signify their  
 immortal "soul qualities".

Of course the attributes of "star" are admirably suited to  
 Whitman's use of them as intermediaries, symbols of the soul and  
 eternity, for example, stars are distant, they cannot be grasped  
 or handled by physical contact, they shine in the vastness of space,  
 they are apparently eternal as far as the span of individual life is





concerned, they apparently emit light, they are solitary yet part of a galaxy, there is an obvious connection between the physical manifestations of the star and the image of the radiant buddha of enlightenment, they are miniature suns, from an earthly point of view. Hence it is no coincidence that Whitman, considering space and time as abstract entities in "Song of Myself", places "stars" in close proximity to these concepts:

Space and Time! now I see it is true, what I guessed at,  
 What I guess'd when I loaf'd on the grass,  
 What I guess'd while I lay alone in my bed,  
 And again as I walk'd the beach under the paling stars  
 of the morning.<sup>21</sup>

After all, he is writing of:

The threads that connect the stars, and of wombs and  
 of the father stuff.<sup>22</sup>

At times the star intermediary takes on a disguise, for example, in "Sparkles From the Wheel":

A knife-grinder works at his wheel sharpening a great  
 knife,  
 Bending over he carefully holds it to the stone, by  
 foot and knee,  
 With measur'd tread he turns rapidly, as he presses  
 with light but firm hand,  
 Forth issue then in copious golden jets,  
 Sparkles from the wheel.<sup>23</sup>

The sparkles, perhaps, are poems or sparks of enlightenment, they can be souls, but are certainly star-like and function as "stars".

In "Drum-Taps" the star intermediary takes on a variety of forms; from ". . . bombs bursting in air, and at night the vari-color'd rocket"<sup>24</sup>, to "Bivouac on A Mountain Side":



The numerous camp-fires scatter'd near and far,  
     some away up on the mountain,  
 The shadowy forms of men and horses, looming, large-  
     sized, flickering,  
 And over all the sky--the sky! far, far out of reach,  
     studded, breaking out, the eternal stars.<sup>25</sup>

Clearly there is a direct connection made between the "campfires", the "shadowy" forms of "men" and animals, which themselves are "flickering" like the "camp-fires", and the "eternal stars"--the soul like identities of eternity.

The star images are repeated throughout "Drum-Taps", for example in "By The Bivouac's Fitfull Flame"<sup>26</sup> and "World Take Good Notice". In the latter poem the "stars" have become the "stars" of the war torn flag of the Union; the flag itself being a "collective soul" symbol:

World take good notice, silver stars fading,  
 Milky hue ript, weft of white detaching,  
 Coals thirty-eight, baleful and burning,  
 Scarlet, significant, hands off warning,  
 Now and henceforth flaunt from these shores.<sup>27</sup>

Amongst the most frequently used master intermediaries which form direct links from the centre to the periphery are "mother" or "the woman" and the "moon". Their symbolic or metaphoric value is similar, as the connective function of each identity within this group is similar. However, although similar, they clearly are not equal, each bringing to bear its own specific qualities to effect a connection. In general they connect the central identity of the crystal with the forces of preservation and destruction, as has been suggested in specific reference to "Out of The Cradle".





The mother can be a specific mother of an individual, "the mother-Columbia", or a "mother" principle operating in some other identity, "the sea" for example. The "moon" is at times the brightest "star" of the night, sometimes a protectress; but more often than not the moon is "sickly", "sickle-shaped", "waning", with implications of destructive power, as similarly the "mother" identity can signify ferocity or the destructive principle. "Woman", used as a general term, is usually a firm, pure, protectress, preserver and creator of life. The links between these master intermediaries and the sides of the crystal are clear and self-explanatory.

In addition to the connecting threads which are seen as radiating out from the centre of the crystal directly to the periphery, there is also a complex network of threads which link all other identities, that is those identities which form the main body of the crystal, and are visualized as being between the centre and the periphery. Connections between identities are made by the customary method of the metaphor.

Primarily it is the poet who is making the connections, or rather observing those connections which are already there. It is the poet, temporarily the "self" at the centre of the crystal, who is responsible for "interpenetrations" and the drawing of all identities within the field of observation of the reader:

The known universe has one complete lover and that is the greatest poet . . . . Without effort and without exposing in the least how it is done the greatest poet



brings the spirit of any or all events and passions  
and scenes and persons some more and some less to  
bear on your individual character as you hear and  
read.<sup>28</sup>

Thus in "Song of Myself" Whitman is the "medium" for all identities  
within the crystal:

To me the converging objects of the universe perpetually  
flow,  
All are written to me, and I must get what the writing  
means.<sup>29</sup>

Again, in "Song of Myself", there is the image of the poet as a  
"lightning conductor" who observes links and co-ordinates, touching  
but not engulfing other identities:

I have instant conductors all over me whether I pass  
or stop,  
They seize every object and lead it harmlessly through  
me.

I merely stir, press, feel with my fingers, and am happy,  
To touch my person to some one else's is about as much  
as I can stand.

Is this then a touch? quivering me to a new identity,  
Flames and ether making a rush for my veins,  
Treacherous tip of me reaching and crowding to help  
them,  
My flesh and blood playing out lightning to strike  
what is hardly different from myself,<sup>30</sup>

Metaphoric connections are made between the central identity and  
the external identity, which is the simplest procedure, and also  
the method which to the greatest extent involves the reader in  
the process, as he is invited to substitute himself at the centre:





Stop this day and night with me and you shall possess  
     the origin of all poems,  
 You shall possess the good of the earth and sun, (there  
     are millions of suns left,)

You shall no longer take things at second or third  
     hand, nor look through the eyes of the dead,  
     nor feed on the spectres in books,  
 You shall not look through my eyes either, nor take  
     things from me,  
 You shall listen to all sides and filter them from  
     your self.<sup>31</sup>

Therefore, in an explicit process of making connections, the poet links himself directly to other identities.

The evolution of the process is perhaps seen most clearly in "Song of Myself". The poet begins as a voyeur, for example:

The little one sleeps in its cradle,  
 I lift the gauze and look a long time, and silently  
     brush away flies with my hand.

The youngster and the red-faced girl turn aside up the  
     bushy hill,  
 I peeringly view them from the top.

The suicide sprawls on the bloody floor of the bedroom,  
 I witness the corpse with its dabbled hair, I note where  
     the pistol has fallen.<sup>32</sup>

However, this stage of the poem is merely leading the reader by easy steps to the position where he will accept the metaphoric connection. The long lists of stanza fifteen conclude:

And these tend inward to me, and I tend outward to them,  
 And such as it is to be of these more or less I am,  
 And of these one and all I weave the song of myself.<sup>33</sup>

These concluding lines are followed by the characteristic method of Whitman, that of metaphoric identification which he continually



employs; although he does revert from time to time to the position of a detached, yet interested observer. Thus Whitman, makes specific statements connecting the identities within the crystal with himself, for example:

I am of old and young, of the foolish as much as  
the wise,  
Regardless of others, ever regardful of others,  
Maternal as well as paternal, a child as well  
as a man.<sup>34</sup>

and:

I am the hounded slave, I wince at the bite of the  
dogs,<sup>35</sup>

or as Christ:

That I could forget the mockers and insults!  
That I could forget the trickling tears and the  
blows of the bludgeons and hammers!  
That I could look with a separate look on my own  
crucifixion and bloody crowning.<sup>36</sup>

Thus the process continues and Whitman invites the reader to see the connections between the self and the surrounding identities, to see that the "self" is a "kosmos" and that it contains "multitudes":

I find I incorporate gneiss, coal, long-threaded  
moss, fruits, grains, esculent roots,  
And am stucco'd with quadrupeds and birds all over,  
And have distanced what is behind me for good reasons,  
But call any thing back again when I desire it.<sup>37</sup>

Identities are linked both in time and out of time, that which is past being connected to that which is present: "And I will thread





a thread through my poems that time and events are compact,"<sup>38</sup>.

In fact linear time is discounted as far as the process of making connections is concerned, as the crystal is necessarily in a state of continual change:

The clock indicates the moment--but what does eternity  
indicate?

We have thus far exhausted trillions of winters and  
summers,  
There are trillions ahead, and trillions ahead of them.

Births have brought us richness and variety,  
And other births will bring us richness and variety.

I do not call one greater and one smaller,  
That which fills its period and place is equal to any.

I am an acme of things accomplish'd, and I am encloser  
of things to be.<sup>39</sup>

The connecting "threads" not only radiate out from the centre, or into the centre, but cross connect through all other identities within the crystal. This cross-linkage is clear, for all identities having attributes which form connections with one common identity must, therefore, have at least one attribute in common with each other, and thus be connected with each other. In practice, of course, each identity will hold a varying number of attributes in common with other identities. However, it is apparent that the "crystal" is a tightly bonded structure, with its metaphoric connections stretching around the periphery, from the periphery to the centre, from all other identities to the centre (and thus to the periphery), and through all identities within the "crystal".



Naturally, Leaves of Grass shows concern for the process of making or describing these connections at all levels. In fact, the process itself becomes a reinforcement of the structure, for it becomes a symbol of the interdependence and unity of all identities, and is used as a structurally unifying factor throughout the poems. Furthermore, a clear distinction cannot always be made between the process and the agent, between the "method" and the poet--"How can we know the dancer from the dance?" This ambiguity paradoxically implies an even tighter bonding of connections.

The agent, that is the poet himself, the identity at the centre of the crystal, becomes part of the poetic process of Leaves of Grass through an intermediary identity. For example, the poet metaphorically can become the intermediary "ship" (which is also America--the ship of state):

Away O soul! hoist instantly the anchor!  
Cut the hawsers--haul out--shake out every sail!<sup>40</sup>

Thus in "Passage to India: the man becomes the vessel, the "ship" which contains the journeying "soul"; however at times the "soul" is the ship:

O soul voyagest thou indeed on voyages like those?  
Disportest thou on waters such as those?<sup>41</sup>

and the "soul" and the "man" may be the crew:

Sail forth--steer for the deep waters only,  
Reckless O soul, exploring, I with thee, and thou with  
me,  
For we are bound where mariner has not yet dared to go,  
And we will risk the ship, ourselves and all.<sup>42</sup>





But the lack of a clear distinction between "ship", "soul", "mariner", "journeying poet" is not only to be found in "Passage to India"; it is an integral part of Whitman's poetic process:

Aboard at a ship's helm,  
A young steersman steering with care.

. . . . .  
But O the ship, the immortal ship! O ship aboard  
the ship!  
Ship of the body, ship of the soul, voyaging,  
voyaging, voyaging.<sup>43</sup>

In "Prayer of Columbus"<sup>44</sup> and "Now Finale to the Shore"<sup>45</sup>, the central figure is explicitly the "mariner"; although in the former poem he is also treated as a ship, for example:

A batter'd, wreck'd old man,  
Thrown on this savage shore, far, far from home,<sup>46</sup>

The "ship" can even be identified with the book, Leaves of Grass itself, and is also the poet, the "chanter" at the same time:

Speed on my book! spread your white sails my little  
bark athwart the imperious waves,  
Chant on, sail on, bear o'er the boundless blue from  
me to every sea,  
This song for mariners and all their ships.<sup>47</sup>

Essentially then, the "ship" is a symbol of the agent, the process and the finished product.<sup>48</sup> But it is an identity which has attributes connotating "discovery", "exploration", "interdependence" and "dependence" at the same time, stressing unity yet the reality of individual identity.

Is the function of the "ship", (poet, soul) merely duplicating the function of the "self" at the centre of the crystal? Is this



Whitman again pulling all identities in towards the one "I"? No, because the "ship", "sailor" intermediary emphasises the outgoing poetic "self"; the incomplete "self" which has to seek and discover the nature of other identities and their relationships to each other. The "I" at the centre is the "Buddha", the "teaching Buddha" whose disciples come to him, but the "ship-sailor" identity is the "scholar Buddha",<sup>49</sup> the "young poet Buddha", who has to travel and observe. The "teaching Buddha" is complete, but the scholar<sup>50</sup> has to connect the identities of the "Kosmos" before he himself is complete.

The principles of "love" and "adhesiveness" symbolize the poetic process of making connections in addition to their customary message:

Come, I will make the continent indissoluble,  
 I will make the most splendid race the sun every shone  
     upon,  
 I will make divine magnetic lands,  
     With the love of comrades,  
     With the life-long love of comrades.<sup>51</sup>

The very fact that there is apparent love, that there is a poetic process, is in itself evidence of the connections between identities. The problems of "The Terrible Doubt of Appearances" become resolved by the fact of love and adhesion, for example:

Of the terrible doubt of appearances,  
 Of the uncertainty after all, that we may be deluded,  
 That may-be reliance and hope are but speculations  
     after all,  
 That may-be identity beyond the grave is a beautiful  
     fable only,<sup>52</sup>





These questions are resolved in the final verses:

When he whom I love travels with me or sits a long  
 while holding me by the hand,  
 When the subtle air, the impalpable, the sense that  
 words and reason hold not, surround us and pervade us,  
 Then I am charged with untold and untellable wisdom,  
 I am silent, I require nothing further,  
 I cannot answer the question of appearances or that of  
 identity beyond the grave,  
 But I walk or sit indifferent, I am satisfied,  
 He ahold of my hand has completely satisfied me.<sup>53</sup>

The making of poems and the poems themselves become evidence of structural unity in the crystal.

The ubiquitous nature of the process of love, the linking process, is emphasised by Whitman's use of the central metaphor "Leaves of Grass". The "leaves" are the book, the poems, the incidents and observations of the poet's life, are the result of the process. The "leaves" are also all other identities, and can readily transmute themselves into the "scented herbage of my breast" or anyone's breast.

The use of the intertwining calamus root serves a similar purpose; it is symbolic of linked identities and of the inextricably linked poems of Leaves of Grass:

And this, O this shall henceforth be the token of comrades,  
 this calamus-root shall,  
 Interchange it youths with each other! let none render  
 it back!<sup>54</sup>

As the poetic process in Leaves of Grass is a continual progress of the dying and reviving "self", as individuality and interdependence



are alternately realized, it can be seen that "death" functions in much the same way as "love", both imply union and an eventual rebirth:

O living always, always dying!  
 O the burials of me past and present,  
 O me while I stride ahead, material, visible, imperious  
     as ever;  
 O me, what I was for years, now dead, (I lament not,  
     I am content;)  
 O to disengage myself from those corpses of me, which  
     I turn and look at where I cast them,  
 To pass on, (O living! always living!) and leave the  
     corpses behind.<sup>55</sup>

It is no wonder that "Out of the Cradle Endlessly Rocking" shows a preoccupation with death equal to that of "Lilacs"; for comparison, from "Out of the Cradle"

Shake out carols!  
Solitary here, the night's carols!  
Carols of lonesome love! death's carols!  
Carols under that lagging, yellow, waning moon!  
O under that moon where she droops almost down into the sea!  
O reckless despairing carols.<sup>56</sup>

and, from "Lilacs":

Over the tree-tops I float thee a song,  
Over the rising and sinking waves, over the myriad  
    fields and the prairies wide,  
Over the dense-pack'd cities all and the teeming  
    wharves and ways,  
I float this carol with joy, with joy to the O death.<sup>57</sup>

Thus the creative process and "dying" are not at variance, and death is only a rebirth, a result of reuniting and new unification. Hence death awakens the soul, the identity (perhaps only momentarily) to a concrete recognition of the interconnections, and structure of





the crystal, particularly to an understanding of the relationship between the individual and the abstract concepts, for example, those which are shown as forming the sides of the crystal. Therefore, in "Darest Thou Now O Soul", Whitman presents "death" in images of "birth":

Till when the ties loosen,  
All but the ties eternal, Time and Space,  
Nor darkness, gravitation, sense, nor any bounds  
    bounding us.

Then we burst forth, we float,  
In Time and Space O soul, prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!)  
    them to fulfil O soul.<sup>58</sup>

As "death" is used metaphorically to denote rebirth and reunification, so the concept "war" is utilized to symbolize the connective process. Of course, the American Civil War was conveniently a reuniting process in reality. At least, Whitman could see it as such with some justification. Therefore the poet and the poetic process, in one of its reincarnations, becomes the spirit of war at the beginning of battle (for the poet is the metaphor and the metaphoric process, the process which joins apparently unlike entities within the crystal):

My song is there in the open air, and I must sing,  
With the banner and pennant a-flapping.

I'll wave the chord and twine in,  
Man's desire and babe's desire, I'll twine them in,  
    I'll put in life,  
(As one carrying a symbol and menace far into the  
    future,  
Crying with trumpet voice, Arouse and beware! Beware  
    and arouse!)  
I'll pour the verse with streams of blood, full of  
    volition, full of joy,



Then loosen, launch forth, to go and compete,  
With the banner and pennant a-flapping.<sup>59</sup>

Naturally at the close of the war the unifying war spirit is fading:

Spirit of hours I knew, all hectic red one day, but  
pale as death next day,  
Touch my mouth ere you depart, press my lips close,  
Leave me your pulses of rage--bequeath them to me--  
fill me with currents convulsive,  
Let them scorch and blister out of my chants when you  
are gone,  
Let them identify you to the future in these songs.<sup>60</sup>

Always, interweaving among the identities of the main body of  
the crystal is the song of the poet, and interlocking are the songs  
of the identities:

I hear America singing, the varied carols I hear,  
.....  
Each singing what belongs to him or her and to none  
else,  
The day what belongs to the day--at night the party of  
young fellows, robust, friendly,  
Singing with open mouths their strong melodious songs.<sup>61</sup>

The "song" itself assumes other identities to become metaphorically  
absorbed by the body of the crystal. For example, the "song" can be  
a bird, the bird's song, music, storm music, or any other sound.

The reiteration of the song is of course a reiteration of the  
poetic process, which itself is acting as a unifying factor, akin  
to a leitmotif, in whatever form it may appear, concept or identity,  
whether "war", "love", "death", "leaf" or "bird"<sup>62</sup>.

Thus, to summarise the basic structure of the crystal: it is  
solid, four-sided, has a centre or axis, a space between filled with





individual identities. Furthermore all identities and concepts are inextricably linked, yet maintain their individual characteristics. Connections are made by literary means--Whitman was a poet, not a philosopher--and are always poetic and metaphoric, clear and precise when precision is demanded, and deliberately ambiguous when ambiguity is required. Hence the organic and somewhat ambiguous image of "A Noiseless Patient Spider" with the spider's web and its interlocking filaments, from time to time flung out to catch not only other concrete identities, but to bridge the gap between the transitory and the eternal, is an apt emblem for one aspect of the crystal's structure. It is particularly apt because it also expresses the relationship of the individual to the whole; for the web is spun by the spider and is part of the spider, yet the spider is also part of the web. A transfer of the "web" metaphor, which summarises the crystal's internal structure, to the poet's life, which is also the life of the crystal and expresses the formulation of the structure of the crystal, can also be seen in "Weave in My Hardy Life":

Weave in, weave in, my hardy life,  
 Weave yet a soldier strong and full for great  
     campaigns to come,  
 Weave in red blood, weave sinews in like ropes,  
     the senses, sight, weave in,  
 Weave lasting sure, weave day and night the weft,  
     the warp, incessant weave, tire not,  
 (We know not what the use O life, nor know the aim,  
     the end, nor really aught we know,  
 But know the work, the need goes on and shall go on,  
     the death-envelop'd march of peace as well as  
     war goes on,)  
 For great campaigns of peace the same the wiry threads  
     to weave,  
 We know not why or what, yet weave, forever weave.<sup>63</sup>



Finally, although somehow the "Kosmos" of the crystal maintains its basic underlying structure, all is undergoing change; the crystal is not static:

For what is the present after all but a growth  
out of the past?  
(As a projectile form'd, impell'd, passing a certain  
line, still keeps on,  
So the present, utterly form'd, impell'd by the past).<sup>64</sup>





## CHAPTER VI

### THE CLUSTERS

The 1855 edition of Leaves of Grass was not divided into clusters. In fact the constituent poems of the edition were without separate titles; all were grouped under the one heading Leaves of Grass, and each major poem was individually entitled "Leaves of Grass". However, there was some attempt at grouping. For example, the poem which later became "Song of Myself" is separated from "To Think of Time" by a "Leaves of Grass" sub-heading. Clearly, the 1855 edition gives little indication of the form of future developments of Leaves of Grass, although the preface does appear somewhat weighty in content for a volume of its size and scope. However, as Allen suggests, the basic foundations were laid in the first edition in spite of an apparent lack of organization:

Here in 1855 Whitman has a poetic theory fairly complete, he has a mass of unorganized ideas, and the foundations of his philosophy are well established. In his first poem he tries to include all of these, with the result that it lacks the unity and power even of The Sleepers, but it remains a good summary of his ideas and philosophy, and the structure illustrates the symphonic organization of his materials.<sup>1</sup>

The second edition contained some twenty new poems which had titles. In addition, the previously untitled poems of 1855 received titles. For example, the poem which was later named "Song of Myself" was now entitled "Poem of Walt Whitman, an American".

It was not until the 1860 edition that the clusters began to be formed, as Fredson Bowers observes:



The "cluster"--to use Whitman's own word--which was to grow into the forty-five poems comprising the "Calamus" section in the 1860 Leaves of Grass began with a much smaller concept and with a different symbolic nexus. One of the most interesting facts revealed by the Valentine-Barrett manuscripts is that for the major period during the growth of Whitman's plans for the expanded third edition he seems not to have formulated the eventual cluster organization until a very considerable body of miscellaneous poems (at least seventy odd) had already been composed and numbered in order with the new edition in view.<sup>2</sup>

In fact the third edition contained "124 new poems, extensive revisions of the old ones, many new titles . . . ." <sup>3</sup> The clusters, which contained most of the new poems, included: "Chants Democratic", "Leaves of Grass", "Enfans d'Adam", "Calamus" and "Messenger Leaves".

Schyberg considers that the third edition is the first edition of Leaves of Grass in which the constituent poems have been organized into some form of unity.<sup>4</sup> The organization is prefaced and indicated by relevant sections of "Proto-Leaf":

With the opening poem in 1860 Whitman began for the first time the conscious integration of all the poems in Leaves of Grass into a unit, which he afterwards continued incessantly to improve until his death.<sup>5</sup>

Similarly, Schyberg states that "From Pent-up Aching Rivers" introduced the "Enfans d'Adam" cluster: "It résumé [*sic*] the themes of the sections as 'Proto-Leaf' summarized the themes of the whole collection".<sup>6</sup>

From the third edition on, the cluster system received further additions and revisions. The fourth edition, of 1867, was published





"in at least four different forms".<sup>7</sup> The final form included "Drum-Taps", "Sequel to Drum-Taps", and "Songs Before Parting".

Most of the earlier groups were revised. For example, the cluster previously termed "Leaves of Grass" "disappears as a unit . . . ."<sup>8</sup> Two sections remained "more or less intact":<sup>9</sup> "Enfans d'Adam", now named "Children of Adam", and "Calamus". However, "Calamus" underwent some change. Three poems of the 1860 edition were deleted entirely.

There is some indication that the fifth edition, published between 1871 and 1872, was to be the last edition of Leaves of Grass. The preface of 1872, directed to "As a Strong Bird on Pinions Free", suggests that the latter poem was to be the first of a new volume:

Purposing, then, to still fill out, from time to time through years to come, the following volume, (unless prevented,) I conclude this preface to the first instalment of it . . . .<sup>10</sup>

However, in the same preface, Whitman does admit that his intentions are uncertain:

But of this supplementary volume, I confess I am not so certain. Having from early manhood abandon'd the business pursuits and applications usual in my time and country, and obediently yielded myself up ever since to the impetus mention'd, and to the work of expressing those ideas, it may be that mere habit has got dominion of me, when there is no real need of saying any thing further.<sup>11</sup>

Most of the final revisions took place between the sixth and seventh editions. The ninth edition, of 1892, contained the annexes,



but essentially the body of Leaves of Grass remained unaltered as the seventh edition of 1881:

Whitman continued to write poems almost up to his death in 1892, but two installments of these he attached in 1888-89 and 1892 as annexes and he left instructions that his posthumous verse be placed in a third annex, thus leaving the 1881 Leaves intact and unaltered. The 1881 edition therefore is essentially the final, definitive Leaves of Grass, though all modern "Inclusive" editions contain also the three annexes.<sup>12</sup>

Thus the 1892 edition of Leaves of Grass contains the twelve major clusters: "Inscriptions", "Children of Adam", "Calamus", "Birds of Passage", "Sea-Drift", "By the Roadside", "Drum-Taps", "Memories of President Lincoln", "Autumn Rivulets", "Whispers of Heavenly Death", "From Noon to Starry Night", and "Songs of Parting", plus the annexes, "Sands at Seventy", "Goodbye My Fancy" and "Old Age Echoes".

A chronological examination of the constitution of the clusters will not solve the problem of the basic structure of Leaves of Grass, but perhaps some observations may be of assistance: (The following table lists the clusters in the order of appearance in the final edition, the number of constituent poems, and breakdown according to the initial date of publication. The annexes and "Old Age Echoes" are not included in the table, for with only a few exceptions all of the constituent poems were first published after 1880, and their publication follows a nearly chronological progression.)





Titles of Clusters	Total Poems	Date of Initial Publication																		
		1855	1856	1859	1860	1861	1862	1865	1867	1868	1869	1870	1871	1872	1873	1874	1876	1879	1880	1881
Inscript	26	1			13			2	3				5				1			1
C. of A.	16	1	2		11	1		1												
Colonus	51	2	5	1	39								2			1				1
B. of P.	8		1		5			1								1				
Sea Drift	11		1	1	2				2				1		1	1	1		1	
Roadside*	29				16			5	1			1	1						1	2
Drum - Taps	43				2	4		33					3	1						
Lincoln	6		2					3	1											
Rivulets	44	4	6		13	1		2	2	2	1	2	2		1	3	2		1	2
Whispers	20		1		8	1	1	1		4			2	1						1
Noon	22	1	1		6			4					1	1			3	1		4
Berting	17				4			4					6	1						2
Total.		9	19	2	119	7	1	56	9	6	1	3	3	4	2	6	7	1	3	13

\* (+ 2 pre-'55)



Upon examination some of the clusters are outstanding. "Drum-Taps" and "Memories of President Lincoln" are composed almost exclusively of poems published by 1865, as might be expected--the civil war had ended and Lincoln had died; therefore, publication at this time was apt. "Drum-Taps" was initially published as a separate volume of "fifty-three poems, all new",<sup>13</sup> but by the final edition of Leaves of Grass twenty-three of the initial "Drum-Taps" poems had been removed to other sections and thirteen from others had been moved into "Drum-Taps". For example, "Chanting the Square Deific" was removed, and "By Blue Ontario's Shore" and "Reversals" were added to the "Drum-Taps", "Lincoln" clusters. Nevertheless the two clusters remain more or less chronologically homologous. The clusters "Children of Adam", "Calamus" and "Birds of Passage" remain almost entirely composed of poems published by 1865. Strangely enough "Songs of Parting" contains almost as many 1865 and pre-1865 poems as it does later poems. Moreover, in this cluster, the earlier poems outweigh the later in importance.

"Inscriptions", "Sea-Drift" and "Autumn Rivulets" contain poems which span almost the whole of Whitman's poetic life, at least of the life of Leaves of Grass excluding the annexes.

Is there any structural significance in the fact that some clusters are composed primarily of poems published before and up to 1865 and others are equally weighted with later poems?





Three groupings of clusters become apparent, with each group containing four clusters. Group one would include "Inscriptions", "Children of Adam", "Calamus" and "Birds of Passage"; group two would include "Sea Drift", "By the Roadside", "Drum-Taps" and "Memories of President Lincoln", and group three, "Autumn Rivulets", "Whispers of Heavenly Death", "From Noon to Starry Night" and "Songs of Parting". The "introductory" cluster in each group of four tends to be equally weighted with early and late poems, or overweighted with late publications. For example, "Inscriptions" contains sixteen poems published by 1865 and ten published later than 1865, "Sea-Drift" four pre-1865 poems and seven later poems, and "Autumn Rivulets" twenty-six early and eighteen late poems. In contrast, the clusters at the end of a group of four tend to be composed primarily of the earlier poems. However, such a division of the clusters into three groups of four would appear to be somewhat arbitrary, and certainly the tabulated evidence is insufficient to categorically propose such a division. Furthermore, this discussion would not suggest that Whitman deliberately arranged Leaves of Grass proper into three groups of four clusters (and a fourth group of three if the annexes and "Old Age Echoes" are included). Nonetheless the suggested four cluster configurations are submitted tentatively merely for purposes of further illustrating the "four sided" crystal concept of the structure of Leaves of Grass.

There is some further evidence in favor of viewing the final edition of Leaves of Grass as a compound of three four-cluster



groupings plus one additional three-cluster group. "Birds of Passage" does perhaps qualify as a cluster to end the first group. There is a basic summary of ideas and theory, for example, in "Song of the Universal" and "With Antecedents". There is also a preoccupation with impending change, which is not surprising in consideration of the fact that five of the eight poems in the cluster were published shortly before the beginning of the Civil War, for example:

Year of meteors! brooding years!  
 . . . . .  
 Of such, and fitful as they, I sing--with gleams from  
     them would I gleam and patch these chants,  
 Your chants, O year all mottled with evil and good--  
     year of forebodings!  
 Year of comets and meteors transient and strange--  
     lo! even here one equally transient and strange!  
 As I flit through you hastily, soon to fall and be  
     gone, what is this chant,  
 What am I myself but one of your meteors?<sup>14</sup>

Furthermore, the "Birds of Passage" cluster (the name itself stresses transience and change) ends on a note of change and reversal. For example, quoting from "A Broadway Pageant":

The sign is reversing, the orb is enclosed,  
 The ring is circled, the journey is done,  
 The box-lid is but perceptibly open'd, nevertheless  
     the perfume pours copiously out of the whole box.

Were the children straying westward so long? so  
     wide the tramping?  
 Were the precedent dim ages debouching westward from  
     Paradise so long?  
 Were the centuries steadily footing it that way,  
     all the while unknown, for you, for reasons?

They are justified, they are accomplish'd, they shall  
     now be turn'd the other way also, to travel toward  
     you thence,  
 They shall now also march obediently eastward for  
     your sake Libertad.<sup>15</sup>







As an introductory cluster for the "Roadside", "Drum-Taps", "Lincoln" group, "Sea-Drift" provides a new flux and a new matrix after the change and reversal of "Birds of Passage". Aptly enough "Sea-Drift" begins with the images of birth or "baptism" and rebirth of "Out of the Cradle" and ends with the journeying, progressing ship in "After the Sea-Ship":

The wake of the sea-ship after she passes, flashing  
and froliksome under the sun,  
A motley procession with many a fleck of foam and  
many fragments,  
Following the stately and rapid ship, in the wake  
following.<sup>16</sup>

The closing poems of the central four-cluster group are "By Blue Ontario's Shore" and "Reversals", both early poems, first published in 1856.

"By Blue Ontario's Shore" is essentially a re-statement of the principles of the 1855 preface. However, it is not only a re-statement but an enlargement in preparation for a shift in emphasis towards an investigation of basic "cosmic" principles. As Allen states:

Even the religious concept of individualism, first formulated in the '55 Preface, takes on new depth and breadth when whole passages of the Preface are transferred to Poem of Many in One (later By Blue Ontario's Shores) and are motivated with cosmic significance. In addition to singing a new nation, which is to build on the past and henceforth lead the world, the poet has taken on a philosophical search for the meaning of the universe.

and he quotes:



'I match my spirit against yours, you orbs, growths,  
     mountains, brutes,  
 I will learn why the earth is gross, tantalizing,  
     wicked,  
 I take you to be mine, you beautiful, terrible,  
     rude forms.' 17

Of course Allen is quoting the 1856 version of the poem, whereas later versions had a change in tone. For example, the line which in 1856 was "I will learn why the earth is gross, tantalizing, wicked," became in 1860 "I know now why the earth is gross, tantalizing, wicked, it is for my sake,". Nevertheless, "By Blue Ontario's Shore" is still a summary of principles stated in the early clusters of Leaves of Grass, and "practically" illustrated by "Drum-Taps" and the war poems; and also contains a suggestion of the emphasis of future clusters--which is possibly sufficient reason for regarding the latter poems of the "Lincoln" cluster as the closing poems of the group. "Reversals" acts as a reinforcement for "By Blue Ontario's Shore".

There is a further reason why a division is suggested at the close of "Memories of Abraham Lincoln". Whitman himself regarded the "Drum-Taps" poems as being central to Leaves of Grass. In the important preface of 1876 Whitman states:

While there are other themes, and plenty of abstract thoughts and poems in the volume--while I have put in it passing and rapid but actual glimpses of the great struggle between the nation and the slave-power, (1861-65) as the fierce and bloody panorama of that contest unroll'd itself: while the whole book, indeed, revolves around that four years' war, which, as I was in the midst of it, becomes, in "Drum-Taps", pivotal to the rest entire . . . .18





Like "Sea-Drift", "Autumn Rivulets" begins with sea-birth images. For example, the sea-mother symbol "fertilized" by "autumn rivulets" gives birth:

These waifs from the deep, cast high and dry,  
Wash'd on America's shores?<sup>19</sup>

"As Consequent" does not have the emotional intensity of "Out of The Cradle", and it might be considered rash to interpret such a piece as another "sea-mother-birth" poem, but the theme is repeated with variations in the second poem of the cluster. In "The Return of the Heroes" the "sea-mother" becomes the "Prairie Dame" and the "sea" becomes the fertile prairie giving birth:

O earth that hast no voice, confide to me a voice,  
O harvest of my lands--O boundless summer growths,  
O lavish brown parturient earth--O infinite teeming  
womb,  
A song to narrate thee.

## 2

Ever upon this stage,  
Is acted God's calm annual drama,  
Gorgeous processions, songs of birds,  
Sunrise that fullest feeds and freshens most the soul,  
The heaving sea, the waves upon the shore, the musical,  
strong waves,  
The woods, the stalwart trees, the slender, tapering  
trees,  
The liliput countless armies of the grass,  
The heat, the showers, the measureless pasturages,  
The scenery of the snows, the winds' free orchestra,  
The stretching light-hung roof of clouds, the clear  
cerulean and the silvery fringes,  
The high dilating stars, the placid beckoning stars,  
The moving flocks and herds, the plains and emerald  
meadows,  
The shows of all the varied lands and all the growths  
and products.



Fecund America--to-day,  
Thou art all over set in births and joys!<sup>20</sup>

"Songs of Parting", the final cluster in the third cluster-group, ends with "So Long", another poem of departure, change and transformation:

Dear friend whoever you are take this kiss,  
I give it especially to you, do not forget me,  
I feel like one who has done work for the day to  
    retire awhile,  
I receive now again of my many translations, from  
    my avataras ascending, while other doubtless  
    await me,  
An unknown sphere more real than I dream'd, more  
    direct, darts awakening rays about me, So long!  
Remember my words, I may again return,  
I love you, I depart from materials,  
I am as one disembodied, triumphant, dead.<sup>21</sup>

In the final cluster-group, the annexes and "Old Age Echoes", Whitman again returns to the sea--around the island of "Mannahatta" and "fish shap'd Paumanok"--to introduce the final sections of Leaves of Grass:

#### "Paumanok"

SEA-BEAUTY! stretch'd and basking!  
One side thy inland ocean laving, broad, with copious  
    commerce, steamers, sails,  
And one the Atlantic's wind caressing, fierce or  
    gentle--mighty hulls dark-gliding in the distance.  
Isle of sweet brooks of drinking-water--healthy  
    air and soil!  
Isle of the salty shore and breeze and brine!<sup>22</sup>

The suggestion is then, that it is possible to see a natural three part division in Leaves of Grass proper, or a four part division if the annexes are included. Furthermore, that the





divisions are not merely thematic divisions but are structural, architectural divisions. The first four-cluster section comprises statements of theory and objectives, and lays the foundations of Leaves of Grass. The second four-cluster section comprises a "practical" application of the theoretical material in the first, together with a final summary of statements, aims and an indication of further material to come. The final section, or sections, makes further investigations, re-states and concludes Leaves of Grass.

In conclusion, there is evidence that Whitman himself perceived a three part division in Leaves of Grass proper. For example, writing in the Preface of 1876, Whitman observes that he sees a division in Leaves of Grass. Comparing the last edition with the Centennial Edition, containing "Two Rivulets", he writes:

While that volume radiates physiology alone, the present one, though of the like origin in the main, more palpably doubtless shows the pathology which was pretty sure to come in time from the other.<sup>23</sup>

In the same preface, in a footnote to "Passage to India", Whitman notes that he had intended to write a further complete volume "after chanting in 'Leaves of Grass' the songs of the body and existence,"<sup>24</sup> but that the amended version of Leaves of Grass with "Two Rivulets" would have to serve as a substitute:

Meanwhile, not entirely to give the go-by to my original plan, and, far more to avoid a mark'd hiatus in it, than to entirely fulfill it, I end my books with thoughts, or radiations from thoughts, on death, immortality, and a free entrance into the spiritual world.<sup>25</sup>



Thus, Whitman suggests a two part division of Leaves of Grass, and later in the same preface, indicating the pivotal nature of the "Drum-Taps" cluster he suggests a third part division.

However, the questions remain. What is the relationship between the individual clusters and the artistic "crystal" of Leaves of Grass, and what is the basis of the internal structure of each individual cluster.

Whitman's method of creation was clearly organic. That is, he does not seem to have totally foreseen the final form which Leaves of Grass would take until the publication of the last few editions, but was drawn on by his own creative genius to add, build, re-build and investigate. This process would appear to be natural to many creative artists. In addition, Whitman's method tended to a form of repetition, theme and variations, a process of cataloguing, preservation and supercession.

Basically he had one major theme, whether it appears as "Democracy", "America", or under any other title. This theme was the relationship of "the one to the all" and "the all to the one":

One's-Self I sing, a simple separate person,  
Yet utter the word Democratic, the word En-Masse.<sup>26</sup>

As he clearly kept this theme and method in mind throughout the entire length of Leaves of Grass it is no wonder that there is some repetition (although "repetition" does not necessarily imply that the clusters and poems are repetitious). The clusters are





not photographic reproductions of each other, but are analogous to a series of photographs, all of one subject but taken from a variety of angles.

Each cluster has its own particular significance or point of emphasis, and each, at the same time, partakes of the general structure of Leaves of Grass; just as individual identities within the crystal structure maintain their own individuality, while at the same time partaking of the corporate identity.

As each identity within the crystal is a microcosm, itself a repetition of the structural crystal, so is each cluster a microcosm within the general crystal. Like the relationship between the "individual" identities and the total structure, there is an interdependence between the clusters of Leaves of Grass and the structural whole of Leaves of Grass. The clusters then are minor crystals within a major crystal, and their structural pattern is similar to that of the major crystal. There is a difference between the clusters and the total work, but, as has been suggested, the difference is one of emphasis rather than of kind. Each cluster emphasises its individual qualities and its own relationship to the total structure, that is, the factors which make it a distinct identity as opposed to the factors and qualities common to the complete crystal. Of course the common factors are still present in the clusters, and Whitman's paradox remains: the individual and the cluster, is a complete identity, a "Kosmos", yet it is dependent on all other identities. Thus each cluster is a miniature Leaves of Grass which stresses some particular aspect or idea of the total Leaves of Grass.<sup>27</sup>



Relating to the structural crystal, the clusters up to "Memories of President Lincoln" emphasise the internal structure of the crystal. That is, they stress the nature of the centre, of the mass of identities within the crystal, the interrelationships between those identities and the dynamic processes going on within the crystal. Hence, for example, "Inscriptions" emphasises the nature of the centre of the crystal--whoever and whatever it might be--declaring, for example, in "Song of Myself":

I know I am solid and sound,  
To me the converging objects of the universe  
perpetually flow,<sup>28</sup>

yet,

. . . what I assume you shall assume,  
For every atom belonging to me as good belongs to you.<sup>29</sup>

Thus Whitman states that his identity is real and tangible, that he, the poet, is at the centre of the crystal, and that he is merely a typical example for all others who are also at the centre. Relationships to other identities are proclaimed largely by his catalogue method, and summarised from time to time, to explain the qualitative connections, or interpenetration between the central identity and external identities:

And these tend inward to me, and I tend outward to  
them,  
And such as it is to be of these more or less I am.  
And of these one and all I weave the song of myself.<sup>30</sup>







"Children of Adam", using the "body" as its primary symbol, has as its point of focus the nature and importance of the tangible objects of the world. It is not only a discussion of the flesh and its importance, but a comment on all sensuously perceptible identities. This cluster states virtually that the components of the crystal are real and not to be denied.

The "Calamus" cluster is preoccupied with the connections between identities, with "love" and "adhesiveness". It describes in concrete terms the essential bonds which unite all individual identities. Hence the "Base of All Metaphysics" is:

The dear love of man for his comrade, the attraction  
                   of friend to friend,  
 Of the well-married husband and wife, of children  
                   and parents,  
 Of city for city and land for land.<sup>31</sup>

(Democracy is naturally one manifestation of the interdependence of all identities,)

"Birds of Passage" is a transitional cluster, primarily concerned with change which is always operating within the crystal, superceding yet preserving. This cluster is also concerned with indicating that change is inevitably for the best:

In spiral routes by long detours,  
 (As a much-tacking ship upon the sea,)
 For it the partial to the permanent flowing,  
 For it the real to the ideal tends.

For it the mystic evolution,  
 Not the right only justified, what we call evil  
                   also justified.  
 Forth from their masks, no matter what,



From the huge festering trunk, from craft and guile  
 and tears,  
 Health to emerge and joy, joy universal.<sup>32</sup>

Change is expressed throughout the cluster by a variety of metaphors,  
 by "Pioneers", for example:

See my children, resolute children,  
 By those swarms upon our rear we must never yield  
 or falter,  
 Ages back in ghostly millions frowning there behind  
 us urging,  
 Pioneers! O pioneers!<sup>33</sup>

or, by the reverse march to the east in "A Broadway Pageant":

Were the children straying westward so long? so  
 wide the tramping?  
 Were the precedent dim ages debouching westward from  
 Paradise so long?  
 Were the centuries steadily footing it that way, all  
 the while unknown, for you, for reasons?  
  
 They are justified, they are accomplish'd, they  
 shall now be turn'd the other way also, to travel  
 toward you thence,  
 They shall now also march obediently eastward for  
 your sake Libertad.<sup>34</sup>

"Sea-Drift" and "By the Roadside" can also be seen as clusters  
 which are concerned with the evolutionary processes and principles  
 operating within the crystal. The sea is used as a metaphor for the  
 eternal flux and melting pot, and that which ebbs and flows eternally.  
 The images of birth and death which occur throughout "Sea-Drift"  
 symbolically illustrate the processes of change and transformation.  
 The storm of "Patrolling Barnegat" with its danger signal, prepares  
 for the concrete manifestation of the working out of the evolutionary  
 process which appears in "Drum-Taps":





Waves, air, midnight, their savagest trinity lashing,  
 Out in the shadows there milk-white combs careering,  
 On beachy slush and sand spirits of snow fierce  
     slanting,  
 Where through the murk the easterly death-wind  
     breasting,  
 Through cutting swirl and spray watchful and firm  
     advancing,  
 (That in the distance! is that a wreck? is the  
     red signal flaring?)<sup>35</sup>

"By the Roadside" serves a similar function to "Sea-Drift", except that it emphasises a speeding up of the process. Hence the images of "phantoms", "skeletons" and various sinister apparitions which herald violence to come, for example:

Yet behind all lowering stealing, lo, a shape,  
 Vague as the night, draped interminably, head, front  
     and form, in scarlet folds,  
 Whose face and eyes none may see,  
 Out of its robes only this, the red robes lifted by  
     the arm,  
 One finger crook'd pointed high over the top, like  
     the head of a snake appears.<sup>36</sup>

"Roaming in Thought" provides a theoretical expression of the consequences arising from the concrete situation in "To the States".<sup>37</sup> Thus the evils of the "16th, 17th, or 18th Presidentiad" will for all practical purposes be obliterated by the process of natural law, inevitable change taking place within the universe:

Roaming in thought over the Universe, I saw the  
     little that is Good steadily hastening towards  
     immortality,  
 And the vast all that is call'd Evil I saw hastening  
     to merge itself and become lost and dead.<sup>38</sup>

The "Drum-Taps", "Lincoln" clusters have as their major theme, in relation to the crystal, the concrete expression of the working



out of the natural laws and dynamic processes which govern the internal structure of the crystal. Thus the clash between North and South, the death and destruction is not futile but merely a stage in the evolution towards perfection. In addition, "Drum-Taps" repeats the "Calamus" theme expressing comradeship and the interdependence of identities by the metaphoric use of concrete examples, for example, in "The Wound Dresser" or "A Sight in Camp in the Daybreak Grey and Dim".

The later clusters, from "Autumn Rivulets" on to the end of Leaves of Grass, have as their preoccupation the relationship between the individual identities and the structural sides of the crystal. That is, they are concerned with the "great concepts" of life, death, eternity and immortality for the individual. Such poems as "A Passage to India" are essentially "eidólon" poems, in that they contain attempts to bridge the gap between the individual identity and abstract principles. These later clusters also define the sides of the crystal, for example, in "Chanting the Square Deific", and comment on the total pattern of the existent universe. Most of the later titles of the clusters themselves illustrate the nature of the content, for example, "Whispers of Heavenly Death", "From Noon to Starry Night", "Songs of Parting", "Goodbye My Fancy". That is, they serve to give notice of a crossing over from an apprehension of the tangible world inside the crystal to a direct understanding or apprehension of the basic but apparently intangible principles and entities which are the primary structural bonds of the universe of Leaves of Grass.







As previously indicated in this discussion, the principal relationship between the clusters and the "structural crystal" concept of Leaves of Grass is twofold. In addition to their special functions as separate entities, with their own individual qualities, the clusters can also be regarded as microcosms. That is, each cluster has a structure parallel to that of Leaves of Grass in its entirety. Thus connections are made between identities within each cluster by the same metaphoric process of linking identities through their similar qualities. The primary bonding symbols and metaphors run through all clusters, for example, "stars", "ships", "sea", "leaves", "birds", "the flag", "war", "music", and "democracy".

The poet and the "self" of the poet is present in all clusters acting as a unifying factor within the "micro-crystal". Life, death, birth, love, preservation and destruction as expressed in the "Square Deific" are used consistently as the structural "sides" of each cluster exactly as they are in the primary crystal of Leaves of Grass.

Finally, at the centre of each cluster-crystal is the "sacred" self, with its paradox of inviolable identity, yet still inextricably a part of the external universe.

. . . and in the midst of it, yourself, your own identity, body and soul. (All serves, helps-- but in the centre of all, absorbing all, giving for your purpose, the only meaning and vitality to all, master or mistress of all, under the law, stands yourself.) To Sing the Song of that law of average



Identity, and of yourself consistently with the divine law of the universal, is a main intention of these "Leaves".<sup>39</sup>

In conclusion then, the cluster system like Leaves of Grass itself was the product of the poet Whitman. It does not appear to have been externally impressed upon the work, but to have evolved organically, as the total work evolved--in fact then, it was created as most major works of art are created. The structural form and arrangement is basically consistent and was the result of careful supercession and preservation. Thus the clusters arose as a partial expression of the poet's perception of the universe in its complexity. Perhaps what is remarkable about the final synthesis of the 1892 edition and its clusters is its apparent structural unity. Leaves of Grass does, after all, represent the synthesis of an entire "Kosmos".





## FOOTNOTES

### INTRODUCTION

- 1 See "O'Connor letter", Walt Whitman, The Correspondence, Vol. I, ed. E. H. Miller, p. 246.
- 2 Walt Whitman, Leaves of Grass and Selected Prose, ed. John Kouwenhoven, p. 2.
- 3 Roy Harvey Pearce (ed.), Leaves of Grass, 1860, p. xvii.
- 4 Richard V. Chase, Walt Whitman Reconsidered, p. 9.
- 5 Frederik Schyberg, Walt Whitman, p. 247.

### CHAPTER I

- 1 Gay Wilson Allen, Walt Whitman as Man, Poet and Legend, p. 144.
- 2 Ibid., p. 51.
- 3 Ibid.
- 4 Ibid., p. 52.
- 5 Ibid.
- 6 Ibid., p. 56.
- 7 Allen, The Solitary Singer, p. 234.
- 8 See Walt Whitman as Man, Poet and Legend, p. 56.
- 9 Bliss Perry, Walt Whitman, p. 96.
- 10 L. of G., p. 552.
- 11 Perry, p. 276.
- 12 Ibid., p. 82.
- 13 Ibid.
- 14 E.g., Robert D. Faner, Walt Whitman and Opera.
- 15 Perry, p. 86.
- 16 Ibid.
- 17 Allen, Walt Whitman as Man, Poet and Legend, p. 56.
- 18 Ibid., p. 64.
- 19 Ibid., pp. 64, ff.
- 20 James Miller, A Critical Guide to Leaves of Grass, pp. 169-170.
- 21 L. of G., "Whoever You Are Holding Me now in Hand" p. 95.
- 22 Ibid., "For You O Democracy", p. 96.
- 23 Ibid., "To a Stranger", p. 103.
- 24 W. S. Kennedy, Reminiscences of Walt Whitman, pp. 100-102, cited by Miller, Ch. 9.
- 25 Irving C. Story, "The Structural Pattern of Leaves of Grass," cited by Miller, ch.9, see also V. K. Chari, "Structure and Poetic Growth in Leaves of Grass," Walt Whitman Review, IX (September, 1963), p. 58.
- 26 Leaves of Grass, 1860, p. 337.
- 27 Miller, p. 168.
- 28 Ibid., p. 169.
- 29 Ibid., p. 172.
- 30 Ibid., p. 173.
- 31 Ibid.
- 32 Ibid.
- 33 Ibid., pp. 187 ff.



- 34 Ibid., p. 261.
- 35 "Although the poet's remarks should prove valuable in analysis, they may by no means be accepted as conclusive."  
Ibid., p. 166.
- 36 Ibid., p. 257.
- 37 Ibid., p. 259.

## CHAPTER II

- 1 George Rice Carpenter, Walt Whitman, p. 51.
- 2 However, most mystics appear to be highly conscious of the structure of their experience. See, for example, Aldous Huxley, Heaven and Hell, pp. 17-40.
- 3 L. of G., "Specimen Days", p. 733. cf. Emerson's categories in "Nature". Basic Selections from Emerson, ed. E. C. Lindeman, pp. 16-17.
- 4 Cf. Emerson in his essay on "Nature", for example:

and yet so poor is nature with all her craft,  
that from the beginning to the end of the  
universe she has but one stuff--but one stuff  
with its two ends to serve up all her dream-  
like variety. Compound it how she will, star,  
sand, fire, water, tree, man, it is still one  
stuff and betrays the same properties.

and:

This guiding identity runs through all the  
surprises and contrasts of the piece and  
characterizes every law. Man carries the  
world in his hand, the whole astronomy and  
chemistry suspended in a thought.

Ibid.

- 5 For the influence of Hegel on Whitman see, for example, R. Asselineau, The Evolution of Walt Whitman, pp. 161, 221-223.
- 6 L. of G., p. 508.
- 7 Ibid.
- 8 Ibid., p. 547.
- 9 Ibid., "Specimen Days", p. 736.

## CHAPTER III

- 1 Fredson Bowers (ed.), Whitman's Manuscripts, p. lxiii. cf. Asselineau, pp. 118-119.
- 2 The Correspondence, p. 246.
- 3 Asselineau, p. 192-193.





- 4 Ibid., P. 194.
- 5 Ibid., p. 204.
- 6 Ibid., p. 205.
- 7 Metaphoric logic can equally be applied to the literary symbol.
- 8 L. of G., p. 209.
- 9 Ibid., "To Think of Time", p. 342.

## CHAPTER IV

- 1 L. of G., p. 346. cf "Song of Myself" 41, p. 63
- 2 Cf. "And beat the gong of revolt, and stop with fugitives and plot and conspire". Ibid., "Myself" 24, p. 43.
- 3 Clearly there is a link between "Chanting the Square Deific" and the verses of the Bhagavad Gita in which Krishna describes himself as a "son of light", Vishnu, and also the god of destruction:

21. Among the sons of light I am Vishnu,  
and of luminaries the radiant sun. I  
am the lord of the winds and storms, and  
of the lights in the night I am the moon.

23. Among the terrible powers I am the god of  
destruction; and among monsters Vitesse,  
the lord of wealth, of radiant spirits I  
am fire; and among high mountains the  
mountain of the gods.

The Bhagavad Gita, trans. Juan Mascaro, p. 149.

- 4 The image of the radiant Buddha. L. of G., p. 346.
- 5 Cf. "Both in and out of the game and wondering at it." Ibid., "Myself" 4, p. 27.
- 6 Ibid., p. 128.
- 7 Ibid., p. 193.
- 8 Ibid., "Myself" 15, p. 37.
- 9 Ibid., 45, p. 68.
- 10 "And I say to mankind, be not curious about God." Ibid., 48, p. 72.
- 11 Ibid., "Weave in my Hardy Life", p. 374.
- 12 Ibid., "To Think of Time", 9, p. 344.
- 13 Ibid., introductory poem, p. 1, cf. see also the closing lines of "Brooklyn Ferry".
- 14 Ibid., "To Think of Time" 7, p. 342.
- 15 Ibid., "Song of the Broad-Axe" 13, p. 157.
- 16 Ibid., "Myself" 3, p. 25.
- 17 The third identity may be an "eidolon".
- 18 Ibid., p. 342.
- 19 Ibid., p. 343.



## CHAPTER V

- 1 L. of G., "Brooklyn Ferry" 2, p. 128.
- 2 Ibid., "A Noiseless Patient Spider", p. 351.
- 3 Ibid., "Myself" 24, 14, p. 43.
- 4 Ibid., "Eidólons", p. 6
- 5 The image of the "radiant Buddha".
- 6 Ibid., "Myself" 22, p. 41, cf. "We Two, How Long We Were Fool'd" p. 90, and "We Two Boys Together Clinging". p. 105.
- 7 Cf. "As I Ebb'd with the Ocean of Life", Ibid., p. 203.
- 8 Ibid., p. 202.
- 9 Like the "Calamus roots".
- 10 Ibid., p. 203
- 11 In fact he is writing of the entire cycle of creation and destruction which goes on inside the crystal.
- 12 Ibid.
- 13 E.g., "You Tides with Ceaseless Swell". Ibid., p. 397.
- 14 Ibid., "Grand is the Seen", p. 428.
- 15 Ibid., p. 259.
- 16 Ibid., p. 261.
- 17 Ibid., p. 266.
- 18 Cf. "Whispers of Heavenly Death". Ibid., p. 345.
- 19 And is "ship", "Christ" and the "Buddha Head" of "Columbus/Columbia".
- 20 Ibid., p. 311.
- 21 Ibid., "Myself" 33, p. 50.
- 22 Ibid., 24, p. 43
- 23 Ibid., 307.
- 24 Ibid., "The Artilleryman's Vision", p. 252.
- 25 Ibid., p. 238.
- 26 "The darkness lit by spots of kindled fire, the silence", Ibid., p. 239.
- 27 Ibid., p. 253.
- 28 Ibid., "Preface 1855", p. 447.
- 29 Ibid., "Myself", 20, p. 39.
- 30 Ibid., p. 47.
- 31 Ibid., 2, p. 25.
- 32 Ibid., 8, p. 29
- 33 Ibid., 15, p. 37.
- 34 Ibid., 16, p. 37.
- 35 Ibid., 33, p. 55.
- 36 Ibid., 38, p. 60.
- 37 Ibid., 31, p. 49, cf. also "On the Beach at Night Alone". Ibid., p. 209.
- 38 Ibid., "Starting from Paumanok" 12, p. 19.
- 39 Ibid., "Myself" 44, p. 67.
- 40 Ibid., "Passage to India" 9, p. 328.
- 41 Ibid.
- 42 Ibid.
- 43 Ibid., "Aboard at a Ship's Helm", p. 207.
- 44 Ibid., p. 329, cf. "Song of the Open Road", 10, p. 123.





- 45 Ibid., p. 389.  
 46 Ibid., "Columbus", p. 329.  
 47 Ibid., "In Cabin'd Ships at Sea", p. 4.  
 48 E.g., "Sail Out for Good, Eidolon Yacht!" Ibid., p. 416.  
 49 The "Scholar Buddha" of course would not really be entitled to that name, having not yet achieved Buddhahood! However, there is not really a contradiction in terms, for they are both aspects of the one identity. The lesser can perhaps be regarded as the avatar of the greater.  
 50 Cf. Emerson's essay "The American Scholar". For example:

"In this distribution of functions the scholar is the delegated intellect. In the right state he is Man Thinking. In the degenerate state, when the victim of society, he tends to become a mere thinker, or still worse, the parrot of other men's thinking.

"In this view of him, as Man Thinking, the theory of his office is contained. Him Nature solicits with all her placid, all her monitory pictures, him the past instructs; him the future invites. Is not every man a student, and do not all things exist for the student's behoof? And, finally, is not the true scholar the only true master? But the old oracle said, 'All things have two handles: beware of the wrong one.'" Basic Selections, pp. 104-105.

- 51 L. of G. "For You O Democracy", p. 96.  
 52 Ibid., p. 98.  
 53 Ibid., p. 99.  
 54 Ibid., "Those I Singing in Spring", p. 97.  
 55 Ibid., "O Living Always, Always Dying", p. 351.  
 56 Ibid., p. 201.  
 57 Ibid., p. 265.  
 58 Ibid., p. 345.  
 59 Ibid., "Song of The Banner at Daybreak", p. 226.  
 60 Ibid., "Spirit Whose Work is Done", p. 256.  
 61 Ibid., "I Hear America Singing", p. 11.  
 62 E.g., The "Man O' War Bird" or the birds in "Lilacs" and "Out of the Cradle". See also "the grieving bird from 'Out of The Cradle'". Schyberg, p. 201.  
 63 L. of G., p. 374.  
 64 Ibid., "Passage to India" 2, p. 321.

## CHAPTER VI

- 1 Walt Whitman Handbook, p. 130.
- 2 Bowers, p. lxiii.
- 3 Walt Whitman Handbook, p. 137.
- 4 Schyberg, pp. 154-155.
- 5 Ibid., p. 154.



- 6 Ibid., p. 155.
- 7 Walt Whitman Handbook, p. 173.
- 8 Ibid., p. 176.
- 9 Ibid., p. 177.
- 10 L. of G., p. 521.
- 11 Ibid., p. 517.
- 12 Walt Whitman Handbook, p. 211.
- 13 Ibid., p. 163.
- 14 L. of G., "Year of Meteors", p. 192.
- 15 Ibid., p. 197.
- 16 Ibid., "After the Sea-Ship", p. 211.
- 17 Walt Whitman Handbook, p. 134.
- 18 L. of G., p. 525.
- 19 Ibid., p. 283.
- 20 Ibid.
- 21 Ibid., p. 391.
- 22 Ibid., p. 393.
- 23 Ibid., p. 525.
- 24 Ibid., p. 523.
- 25 Ibid.
- 26 Ibid., p. 3.
- 27 See Allen on "Literary Technique":

"In 1855 he liked to think of the poet (or himself as a poet) as a 'Kosmos', or a kind of microcosm symbolizing the macrocosm. But it is just as accurate to say that he thought of a poem itself as a mirror-like monad (to use Leibniz's term) which reflected itself the form, structure, and spiritual laws of the universe."

and he cites Emory Holloway on the unpublished fragment "pictures":

"Each is a microcosm of the whole "Leaves of Grass", which the author looked upon less as a book than as a picture of himself in all his cosmopolitan diversity".

Walt Whitman Handbook, pp. 435-436.

- 28 L. of G., "Myself" 20, p. 39.
- 29 Ibid., 1, p. 23.
- 30 Ibid., 15, p. 37.
- 31 Ibid., p. 99.
- 32 Ibid., "Song of the Universal", p. 182.
- 33 Ibid., p. 185.
- 34 Ibid., p. 197.
- 35 Ibid., p. 210.
- 36 Ibid., "Europe", p. 214. --Senecan and apocalyptic.
- 37 Ibid., p. 221.
- 38 Ibid., p. 219.
- 39 Ibid., "Preface 1876", p. 526.





## BIBLIOGRAPHY

### PRIMARY SOURCES

- Whitman, Walt. Leaves of Grass and Selected Prose. Edited by John Kouwenhoven. New York: Modern Library, 1960.
- \_\_\_\_\_. Leaves of Grass: Reproduced from the First Edition (1855). New York: Columbia University Press, 1939.
- \_\_\_\_\_. Leaves of Grass: Facsimile Edition of the 1860 Text. With an introduction by Roy Harvey Pearce. Ithaca, N.Y.: Cornell University Press, 1961.
- \_\_\_\_\_. Whitman's Manuscripts: Leaves of Grass 1860. Edited by Fredson Bowers. Chicago: University of Chicago Press, 1955.
- \_\_\_\_\_. The Correspondence. 2 Vols. Edited by Edwin Haviland Miller. New York: New York University Press, 1961.
- \_\_\_\_\_. Faint Clews and Indirections: Manuscripts of Walt Whitman and His Family. Edited by Clarence Gohdes and Rollo G. Silver. Durham N.C.: Duke University Press, 1949.
- \_\_\_\_\_. An 1855-'56 Notebook: Toward the Second Edition of Leaves of Grass. With an introduction by Harold W. Blodgett. Carbondale: Southern Illinois University Press, 1959.
- \_\_\_\_\_. Walt Whitman's Backward Glances. Edited by Sculley Bradley and John A. Stevenson. Philadelphia: University of Pennsylvania Press, 1947.

### SECONDARY SOURCES

- Allen, Gay Wilson. The Solitary Singer. New York: Macmillan, 1955.
- \_\_\_\_\_. Walt Whitman as Man, Poet and Legend. Carbondale: Southern Illinois University Press, 1961.
- \_\_\_\_\_. Walt Whitman Handbook. Chicago: Packard, 1946.
- Asselineau, Roger, The Evolution of Walt Whitman. Translated by Richard P. Adams and the author. Cambridge: Harvard University Press, 1960.
- \_\_\_\_\_. The Bhagavad Gita. Translated by Juan Mascaro. Harmondsworth: Penguin Books, 1962.





- Burroughs, John E. Whitman: a Study. London: A. Constable, 1897.
- Carpenter, George Rice. Walt Whitman. New York: Macmillan, 1909.
- Chari, V. K. "Structure and Poetic Growth in Leaves of Grass",  
Walt Whitman Review, IX (September 1963), 58-63.
- Chase, Richard V. Walt Whitman Reconsidered. London: Gollancz, 1955.
- Daiches, David. Literary Essays. Edinburgh: Oliver and Boyd, 1956.
- Eby, Edwin Harold (ed.). A Concordance of Whitman's Leaves of Grass.  
Seattle: University of Washington Press, 1955.
- Emerson, Ralph Waldo. Basic Selections from Emerson. Edited by  
Eduard C. Lindeman. New York: Mentor Book, 1954.
- Faner, Robert D. Walt Whitman and Opera. Philadelphia: University  
of Pennsylvania Press, 1951.
- Hindus, Milton (ed.). Leaves of Grass: One Hundred Years After.  
Stanford: Stanford University Press, 1955.
- Holloway, Emory. Free and Lonesome Heart: the Secret of Walt  
Whitman. New York: Vantage Press, 1960.
- Huxley, Aldous. Heaven and Hell. London: Chatto and Windus,  
1956.
- Mathiessen, Francis Otto. American Renaissance. London: Oxford  
University Press, 1941.
- Miller, James. A Critical Guide To Leaves of Grass. Illinois:  
University of Chicago Press, 1957.
- Perry, Bliss. Walt Whitman. Boston: Houghton Mifflin, 1906.
- Schyberg, Frederik. Walt Whitman. Translated by Evie Allison  
Allen. New York: Columbia University Press, 1951.
- Winwar, Frances. American Giant: Walt Whitman and His Times.  
New York: Harper Brothers, 1941.









**B29822**